

E D M O N T O N F O L K

\$2.00

# MUSIC FESTIVAL

**6th Music**  
EDMONTON

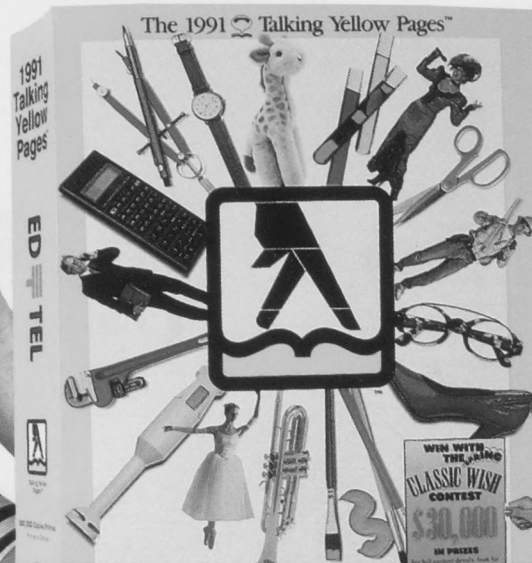
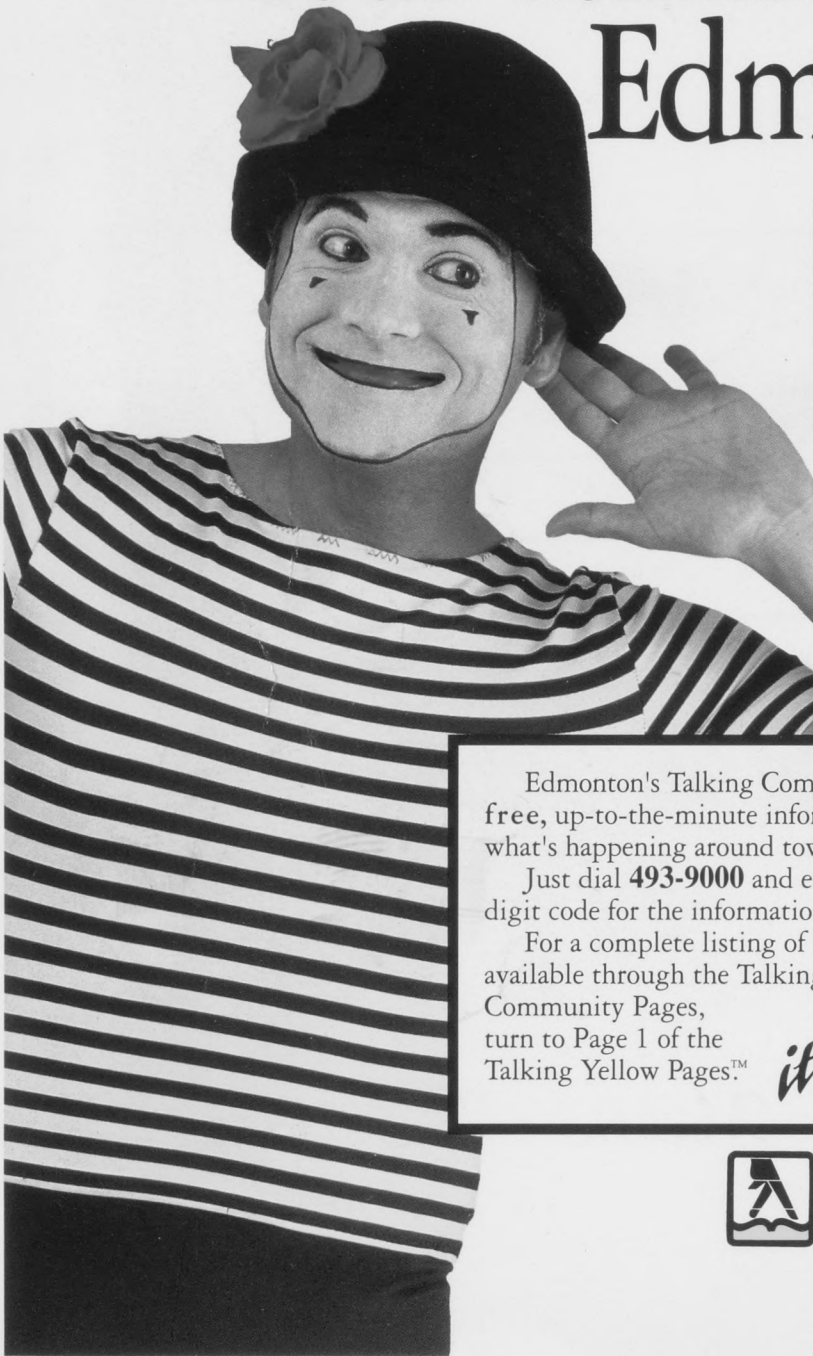
BALLAGHER PARK  
AUGUST 9, 10, 11, 1991

## 1991 PERFORMER LINEUP

- Paul James • John Hammond
- Patty Larkin • Imagination Market
- 3 Times The Blues • Oscar Lopez
- Amos Garrett, Kit Johnson, Bohdan Hlusko, Rusty Reed, Teddy Borowiecki,
- Ron Casal • Tom Russell Blues Women
- Saffire • The Uppity Blues
- Ferron • Bourne • MacLeod
- Lynette Maurice • Fred Garbo
- Stephen Fearing • Cheryl Wheeler
- The Rankin Family • Christine Collister
- Clive Gregson & Calvin Cairns
- Bob Bossin • Katy Moffatt
- David Schnauffer • Candy Martin Brown
- Johnny Shines, Candy Martin Brown
- Kent Duschaine • Charlie Brown
- Great Western Orchestra
- Acoustically Inclined • Capercaille
- Pol Brennan, Guo Yue, Jai Hirona
- Cindy Church • The Oyster Band
- Steve Young • The Sons of Franklin
- Alain LaMontagne • Dru Arden
- Dobb & Dumela • Jann Evans
- Jr. Gone Wild • Terry Evans
- Bobby King • Mouth Music
- Figgy Duff • Paul Hann
- Inner Circle • T.A.L.E.S.
- Los Lobos • T.A.L.E.S.
- Dale Ladouceur
- Crystal Plamondon
- Toumani Diabate
- Man Boine Persen
- Toto La Momposina
- Zachary Richard
- Jim Rooney
- Eric Weissberg
- Kenny Kosek
- Bill Keith
- More to be announced...



# Your Talking Guide to Edmonton



Edmonton's Talking Community Pages - free, up-to-the-minute information about what's happening around town.

Just dial **493-9000** and enter a four digit code for the information you're after.

For a complete listing of information available through the Talking Community Pages, turn to Page 1 of the Talking Yellow Pages™

*it's free!*



Current  
Festivals



Upcoming  
Festivals



Live Night  
Spots



Muttart  
Conservatory



River Valley  
Activities

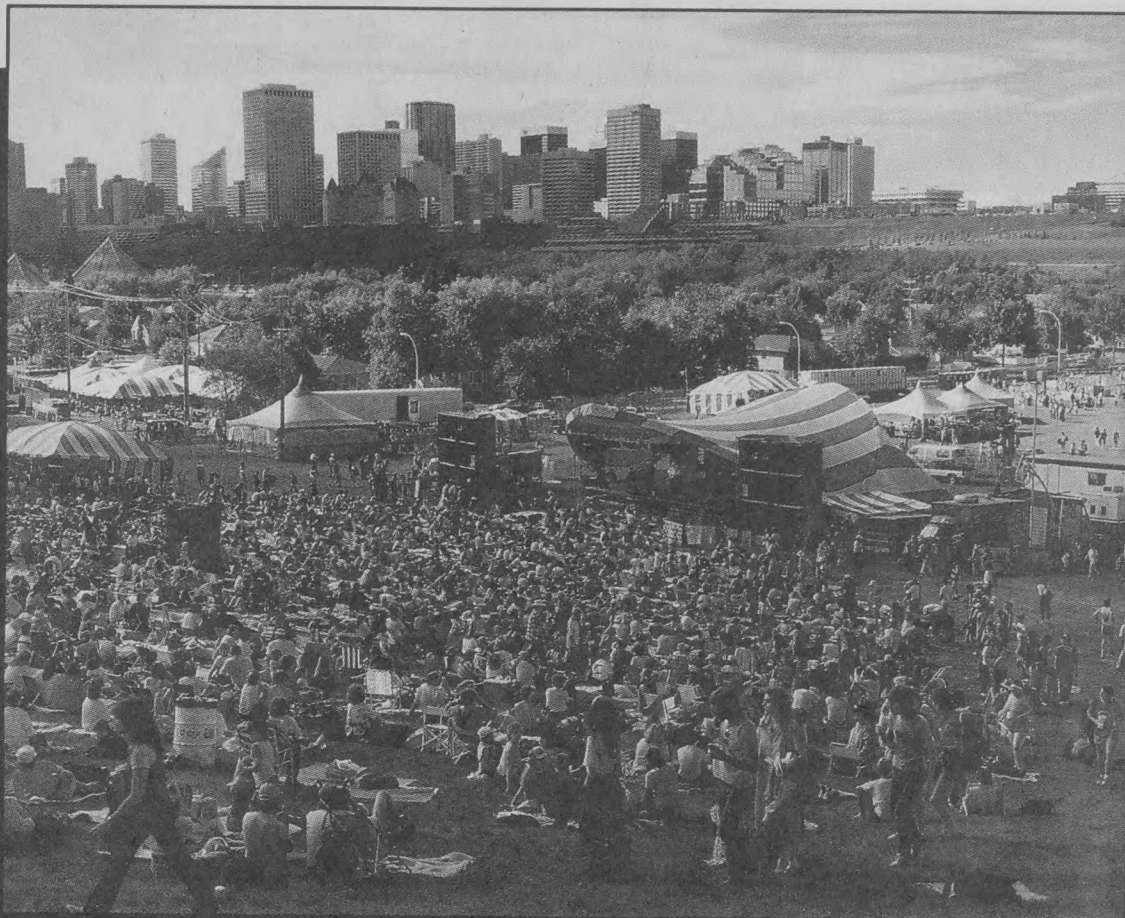


Downtown  
Events



**Talking Yellow Pages™**  
THE BOOK THAT SAYS IT ALL





*12TH ANNUAL*

*EDMONTON FOLK MUSIC FESTIVAL*





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# YOUR PROGRAM BOOK

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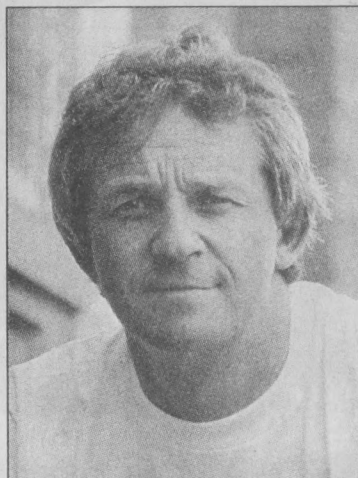


# Welcome

Seasoned festival patrons will notice some subtle changes at the 12th annual Edmonton Folk Music Festival. We have endeavoured to make this the most "user friendly" festival.

Policies have been implemented in a number of areas in an attempt to make our festival accessible to all Edmontonians. A priority this year has been the resolution of some of the problems that detracted from the festival experience for persons with disabilities. A tip of the hat to the Vancouver Folk Music Festival for its leadership in access and environmental policy areas.

And while most ticket prices have risen, prices for evening and youth passes have fallen. We remain the least expensive of all the major folk festivals in Canada, and the only major folk festival to offer a combination of free entry to children and seniors



**PRODUCER**  
**TERRY WICKHAM**

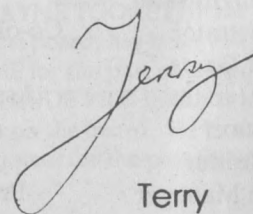
On the musical side of things improvements have also been made.

Stage 3 has become a concert stage. Thus all performers will play a concert on either the Main Stage, Stage 1 or Stage 3. This change has enabled us to

program Stage 2 and Stage 4, and Tent 1 and Tent 2 for workshops.

The number of Main Stage performances has been reduced, allowing longer sets and less change overs.

On behalf of the volunteers, the board and staff, (the many "producers" of the Edmonton Folk Music Festival) I welcome you.

A stylized, handwritten signature in dark ink, appearing to read 'Terry'.

Terry





**Back Row (left to right)**  
**Jonathan Ward, Simon Gale, Paul Ellis, Jennifer Bailey, Terry Wickham, Eric Rice, Don Snider,**  
**Ron Silverton.**  
**Front Row (left to right)**  
**Terry Colp, Marlene D'Aoust, Maeve Wickham, Roberta Magnusson, Vicki Fannon, Richard Davis.**

**Terry Wickham**  
 Producer

**Roberta Magnusson**  
 Administrator  
**Richard Davis**  
 Assistant to the  
 Producer  
**Don Snider**  
 Production Manager

**Vicki Fannon**  
 Co-ordinator of Volunteers  
**Jennifer Bailey**  
 Assistant Co-ordinator  
 of Volunteers  
**Paul Ellis**  
 Production Assistant

**Eric Rice**  
 Technical Production  
 Assistant  
**Terry Colp**  
 Ticket Office Co-ord  
**Simon Gale**  
 Promotions Co-ordinator

**Marlene D'Aoust**  
 Publicist  
**Jonathan Ward**  
 Communications  
 Co-ordinator  
**Ron Silverton**  
 Sponsorship Co-ordinator



# BOARD OF DIRECTORS

**Wayne Tookey**  
*Chairman*

**Terry Fannon**  
*Vice-Chairman*

**Fraser Gibson**  
*Treasurer*

**Dennis Franz**  
*Secretary*

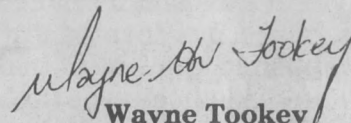
**Janet Fletcher**  
**John Quinn**  
**Jim Spinelli**  
**Ed Thumath**  
**Claude Witherly**

On behalf of the Board of Directors, the Edmonton Folk Music Festival Society members, the festival staff, and our vast army of volunteers, welcome to Festival '91, our 12th annual. From our home in Gallagher Park nestled in the river valley of the "City of Festivals", we are very proud to be your hosts for the weekend. We will present an eclectic folk music event that will solidify this festival's superlative reputation continent-wide.

We encourage you to assist us in our environmental program as you share a portion or all of your weekend with us; together we can make a difference.

Our commitment to you is to ensure an enjoyable experience for you and your family. All you have to do is to sit back, relax, make some new friends, and enjoy.

Thanks for joining us and have a wonderful time.



**Wayne Tookey**  
Chairman

•TERRY FANNON is serving his second year on the board after having worked as a volunteer for the past ten years. Having served as a member of the finance committee, Terry has a special interest in the financial well-being of the festival.

•JANET FLETCHER is in her first year on the board. She has worked as a volunteer on the festival's information crew for a number of years.

•DENNIS FRANZ, a seasoned second-year board member, has been a dedicated festival volunteer since it began.

•FRASER GIBSON has also been a volunteer since the festival originated. This is his first year on our board. He has served on the Board of the Edmonton Jazz Society and Jazz City Festival.

•JOHN QUINN, another first-year member of the board, has been a volunteer with the EFMF for five years.

•JIM SPINELLI another first-year board member who's been a volunteer 12 years.

•ED THUMATH, in his second year on the board, has been an EFMF volunteer for eight years.

•WAYNE TOOKEY, in his second year on the board, has been volunteer with EFMF for the past nine years.

•CLAUDE WITHERLY is also in his first year on the board. He has been a volunteer for the past five years.

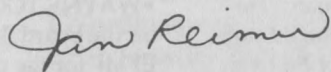
## MESSAGES FROM . . . .

### THE MAYOR

**A** hearty hello from the City of Edmonton to each performer, music lover and volunteer whose talent and energy will make this Edmonton Folk Music Festival an event of note.

Kudos to all hands responsible for swinging Edmonton's Folk Music Festival into its 12th year with style. It's no small challenge to meet expectations raised by repeated success. You've accomplished the feat of making this festival both an audience favourite and a performer's delight. Congratulations!

The riverside hills of Gallagher Park are set for a three-day romp with folk music in all its variety; join the fun!



Jan Reimer  
Mayor



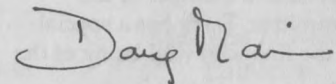
### THE MINISTER

**W**elcome, listeners and performers, to the 12th annual Edmonton Folk Music Festival.

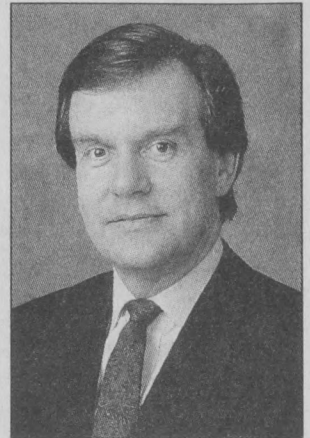
Join me in congratulating festival organizers for their special attention to the environment. The Edmonton Folk Music Festival has a province-wide reputation for environmental leadership, and this year offers an even stronger program for audiences to participate in.

And most important, I applaud the energy and commitment of the festival volunteers. Every year, 1,000 volunteers make a great festival possible.

Enjoy Edmonton's international sounds of summer, and best wishes for a good spot on the hill.



Doug Main  
Minister of Culture  
and Multiculturalism





# *How It Works*



*Some friendly advice and a few golden rules that make the  
Edmonton Folk Music Festival fly.*

*Please and Thank You!*

# How It Works



## INFORMATION

Three handy locations give you the opportunity to find out all you need to know. Check with the friendly staff and volunteers at either of the box offices (located at the top and bottom of the park) or The Journal tent, or ask anyone wearing a volunteer badge. Not all volunteers will know everything about the festival, but they'll certainly do their best to steer you in the right direction.

Here's what you need to know - dos, don'ts and where to go if you don't know - to enjoy the festival and help everyone else enjoy it, too.

The color-coded map on pages 60 and 61 - the middle of this program book - will help you find your way around the festival site.

- The concert and workshop stages are marked in RED.
- The First Aid and Lost Kids tents, the Cell-City telephone locations and the Information Tent are marked in BLUE.
- The Plate Return Depot and Recycling Centres are marked in GREEN.

## LOST KIDS



It's a good idea to pre-arrange a family meeting spot and to set times to get together. (Don't forget to synchronize your watches!) If you have small children, show them where the Journal tent is when you first arrive and explain to them that's the place to go if they get lost. Regular announcements from Mainstage will help to re-unite families.

## FIRST AID



Check the site map so you'll know where the First Aid tent is in case of an emergency. Staffed at all times by qualified medical personnel, this is the place to bring your bumps and bruises. Most injuries are sun-related and easily prevented. As they say in

Australia, Slip, Slap, Slop - which means slip on a shirt, slap on a hat and slop on the sunscreen for maximum protection.

Sunglasses help too. And don't forget to protect your feet from anything prickly underfoot. Shoes are a must.



# How It Works

## A BLANKET STATEMENT

**H**ave you been frustrated by waiting in line for hours and racing to Mainstage with your blanket only to find that the volunteers beat you to it? Well, rant and rave no more! The Edmonton Folk Music Festival Society board of directors has approved the following policy:

**"No volunteer of the festival shall place a blanket on the hill until fifteen (15) minutes after the gate opens on each day of the festival."**

All blankets will be removed at the end of each day.

This policy will be strongly enforced by the Security crew as well as by various crew co-ordinators. Any volunteer found to be contravening this policy may have his/her badge taken away and all volunteer privileges revoked.

In fairness to everyone, blankets cannot be left overnight. Any unattended "homesteads" will be gathered up at the end of the night for pick-up at the lost and found the next morning. This will

give the grass a chance to breath as well as ensure equal opportunities for good seats for everyone. (Unclaimed items will be donated to charity.)

Similar policies have worked well in Vancouver and Winnipeg, and we're sure they will work here, too.



## ILLEGAL ACTIVITIES

Alcohol, drugs and pets are prohibited from the festival site. Tape or video recordings of concerts or workshops are not allowed.

# How It Works

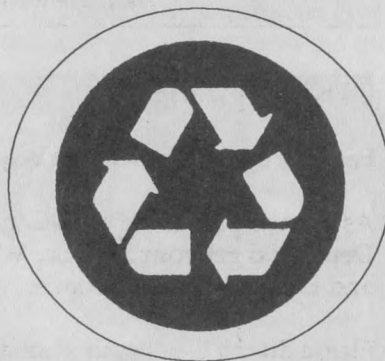
## THE GREENING OF THE FOLK FEST

We've all heard plenty of stories about our quickly diminishing resources and the critical need to take action to save the planet. Slowly but surely we're coming around, and each year more is being done to help stave off environmental deterioration. The situation is far from hopeless, and the work of individuals and groups is making a big difference. Last year the efforts of Edmonton Folk Music Festival organizers and patrons dramatically decreased the amount of garbage sent to the landfill.

Here's what's being done this year:

The Re-usable Plate Program is back! Last year, re-usable plates were borrowed from Vancouver; this year, we have our very own. Through the generous support of the Edmonton Community Foundation, the Edmonton Folk Music Festival has purchased 6,000 melamine plates from local supplier TQ Tradex.

The Edmonton Community Foundation is an organization committed to enhancing the quality of civic life through project specific financial support. The foundation is very enthusiastic about the plate program, particularly since the plates will be available to other



community groups. Letters of support from other Edmonton festivals interested in borrowing the plates helped convince the foundation that the acquisition of this "community asset" would be a good idea. The foundation's logo on the plates pays tribute to the generosity of the donor.

In order to comply with Board of Health regulations the plates will be washed in commercial dishwashers at "festival central", the Edmonton Inn. The only drawback is trucking the plates back and forth to the Inn, which no doubt raises questions about using resources more efficiently. In an effort to address this issue, the Edmonton Festivals Consortium and City of Edmonton Environmental Services are collaborating in a search for

portable dishwashing equipment for next year's season of festivals.

Re-usable Edmonton Folk Music Festival mugs are on sale again this year at the General Store. These are ideal for the beverages you bring for yourselves and also for the volunteer area, and are a good way to help reduce the quantity of paper and styrofoam cups on site.

The Edmonton Folk Music Festival's Environment Crew is also back - and with a vengeance. Josephine Hall co-ordinates the efforts of the over 70 volunteers (up 15 from last year) who keep things tidy and make sure all the garbage ends up in the right place. In the old days, this group was your basic clean-up crew. It has taken on new duties, however, and is responsible for ensuring the success of the festival's recycling efforts.

Festival-goers responded very well to our stencilled barrels last year, but there was some confusion as to what should be put where. This year the spray-painted garbage cans will be supplemented by seven recycling stations. Patrons must take all their trash to these areas, and containers will be provided to collect materials according to recycling categories. Volunteers will be on



# How It Works

hand to answer any questions and direct festival patrons to appropriate receptacles, so that more recyclable goods will be recovered.

Manufacturers using these materials need to keep the "stream" as clean as possible, so better separation will reduce the chances of rejection, which in turn will decrease the amount sent to the landfill.

Recyclable goods will be trucked to the recycling experts at the Edmonton Recycling Society by Environmental Services.

Composting is also new this year. All organic food materials (coffee grounds, fruit and vegetable peelings, etc.) from food preparation areas will be collected and delivered to farmers for composting. The people from Eco-City will assist patrons and volunteers in making the distinction between compostable and non-compostable food wastes. Look for their distinctive composting units around the Gallagher Park site.

The Edmonton Folk Music Festival extends a warm and sincere thanks to the many individuals and organizations who contributed to the development of the environmental program. If you have any suggestions, don't hesitate to speak to anyone on the Environment crew or call our office, 429-1899.

## REUSABLE PLATES

Here's how to participate:

- Pay a \$2 deposit when you buy food on a plate at any concession.
- As soon as possible after eating, return your plate to the Plate Return Depot and get your \$2 back. We have a limited number of plates and these must be kept circulating.
- Please do not wash your plate at the public water taps.
- Please don't bring your own plates or cutlery from home. City Health regulations forbid this practice and food vendors cannot serve on anything but festival plates.
- Next time you want to eat, pay a \$2 deposit and start over again.
- Enjoy the delightful food and think how good it feels not to be creating a mountain of garbage.

## MORE RECYCLING

Go to any one of the recycling stations to sort your garbage into bins. Just follow the instructions of the Environment crew volunteers.

## COMPOST EXPERIMENT

EcoCity, a non-profit group, is trying something new. Volunteers from this group will be on hand at the Recycling Stations to help you get rid of all your food scraps.

## TELEPHONES

For your convenience, Glenn Anderson's Cell-City is providing mobile telephones to be located at the southwest corner of the Cloverdale Hall. You'll be wanting to tell your family and friends exactly where you are so they can come and join the fun.

# How It Works

## P ACCESS TO PERSONS WITH DISABILITIES

The Edmonton Folk Music Festival, in accordance with its commitment to accommodate the specific needs of persons with disabilities, has established a committee to identify these needs and to plan strategies to address them.

The Access Committee consists of people with a variety of backgrounds in the area of services to persons with disabilities. Several members have first-hand experience of the inconvenience and frustration encountered by those with sensory and motor disabilities. Our society has only recently recognized the need and developed the technology to provide the services necessary to reduce the handicaps which can accompany a disability.

This year it is our intention to further expand the main stage listening area for people in wheelchairs. There is also a two-for-one ticket policy in effect for all people who require the assistance of an aide. Every effort has been made to reduce the obstacles which impede the free movement of people in wheelchairs. For example, water and power lines have been appropriately ramped or routed.



And parking for people driving vehicles marked with correct identification has been made available close to the main gate.

For people with visual disabilities, braille and large print schedules have been prepared along with a tactile map at the information tent.

Assistive listening systems are again available this year. An F.M. and induction loop system is in place for all main stage events for the benefit of hearing aid users and persons who are hard of hearing.

The Access Committee is dedicated to improving services to persons with disabilities in the coming years. Suggestions and comments from festival-goers would be greatly appreciated to help us improve access to a broader spectrum of the community.

### FOR HARD OF HEARING

Hearing accessibility will be up-graded this year to include magnetic-induction loop systems at all stages. The Main Stage and two additional stages will also be equipped with FM systems. Consult your workshop schedule and look for the hearing access symbol.

The FM system uses a radio transmitter connected to the stage PA system. The sound is broadcast on a special radio frequency and the hard of hearing user listens on a receiver provided by the festival. Receivers can be connected to your hearing aid in some cases.

Receivers can be picked up at the information tent. A driver's licence or credit card will be required as a deposit.

The magnetic-induction loop system is an antennae wire placed in the ground in a 25-foot-square area. If you use a hearing aid with a T-switch (telecoil) you can set your aid to the "T" position and sit in the area marked by signs at each performance area. Your hearing aid will act as a receiver and no other equipment is required.



# How It Works

## ABSOLUTELY

# NO

## PARKING

Since there are three environmentally - friendly options to choose from, don't even consider driving down to the festival site. As well, Cloverdale and Strathearn are off-limits to potential parkers. Instead:

### Park N'Ride

Catch a bus from Bonnie Doon Mall (82 Avenue and 83 Street). Parking is free and buses leave every 15 minutes. Fare is \$1. for adults, 50 cents for youth (6-15 years) and free for anyone under 6 years of age.

### Pedal N' Park

The supervised bicycle lock-up area is free and will be better lit than last year. Remember your helmets and your fluorescent gear, especially if you are riding at night.

### Public Transit

Public Transportation Transit Routes 12, 45, 55, 58, 65 & 67 along Connors Road, and Route 51 along 98th Avenue put you within easy walking distance of the festival.

For schedules and information call: 421-4636, or check the bulletin board at the information tent.

## TREAT IT LIKE YOUR OWN

This park might be bigger than your backyard, but we're sure you'll keep it just as clean or even cleaner. Take your litter to the recycling bins or the garbage cans. And remember, the grass is not an ashtray! Let's keep up our reputation for leaving the park just as we found it.

## INTO THIS GOOD NIGHT

After the show, please remember that residents of the area may already be in bed. By leaving quickly and quietly, they won't mind when we ask if we can come again next year.

The Edmonton Folk Music Festival appreciates the co-operation of the Cloverdale community residents. We ask you to respect their property. Without their patience and tolerance, this annual event would not take place in the beautiful Gallagher Park.

Thank are due also to the continued support and co-operation of the Edmonton Parks and Recreation Department.



**PUTTING A FACE TO THE VOICE**

*Among your EMCEES this year are ...*

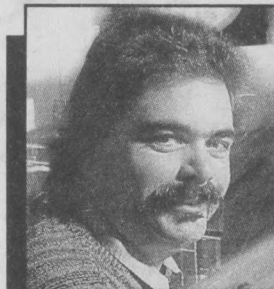


**MICHAEL ASCH**  
**U of A**

*Professor of  
Anthropology*

**CAM HAYDEN**  
**CKUA**

*Another Sunday  
Sunday  
9:30 p.m.*



**HOLGER PETERSEN**  
**CBC**

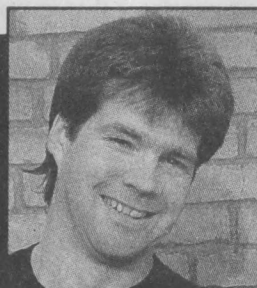
*Saturday Night Blues  
12:08 a.m.*

**CKUA**  
*Match! Blues - 3:30 p.m.  
HP Sauce - 8:00 p.m.*



**MARY THURBER**  
**CJSR**  
*Before the Deluge*

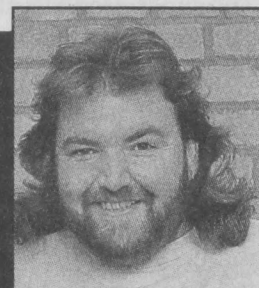
**Saturday**  
**12:00 noon**



**TOM COXWORTH AND ANDY DONNELLY**

**CJSR**

*In the Tradition  
Sunday, 8:00 p.m.*



# *Who makes it work*

## OUR SPONSORS

Edmontonians have become so accustomed to an outstanding level of summer-time activities that they plan their vacations around the festival season. Visitors to the city are welcomed with a barrage of activity and festive spirit rarely found in any other city.

Today, as you look around the festival site, you will see evidence of how the festival manages to bring you high quality entertainment for the lowest ticket price among Canada's major folk festivals. Banners, logos, advertisements and signs are not on site just for their decorative value, they represent those businesses, both large and small, who have had the foresight to participate in one of Edmonton's unique cultural events.

A phenomenon of the 20th century, corporate sponsorship has become an essential component of most large-scale artistic endeavours. Looking back in history, patronage of the arts was implemented almost exclusively by people with religious or political power. This condition remained until the advent of the

industrial revolution, which brought to the arts a new era of philanthropy by a few major industrialists. As corporations expanded, they sought new ways of exposure throughout the community. A mutual partnership was conceived between corporations, prepared to spend precious dollars on enhancing their public image, and arts organizations, which had favourable public support but needed funds the private sector could provide.

It was evident that in addition to a heightened public awareness of corporations, the social and economic environment would benefit from corporate philanthropy. A vital arts community could not exist without sources of sustenance, just as a community could not thrive without the intellectual stimulus provided by the arts. Though it may seem that, at times, the arts community and corporations have a different vision of how society should be, a symbiotic relationship has grown between the two.

Those who have contributed to the Edmonton Folk Music Festival

for a number of years, do so not only for promotional purposes, but also for the sheer enjoyment of the festival. We applaud their support and look forward to their continued involvement every year.

As for new sponsors, there is a willingness among businesses, when approached, to contribute whatever they can. We appreciate their support whether it comes in the form of a box of nails or 6,000 plates.

The Edmonton Folk Music Festival also receives generous assistance from our three levels of government. The City of Edmonton's services and financial support have been critical to the success of this festival.

Whether municipal, provincial or federal, the common denominator is to facilitate development in the artistic community and make the public aware of it.

So as you enjoy the festival, take a moment to recognize the organizations which have contributed to the festival.



# Who makes it work

The City of Edmonton  
The Edmonton Journal  
Big Rock Breweries  
Alberta Lotteries  
The Alberta Foundation for  
the Performing Arts  
The Canadian Broadcasting  
Corporation  
Employment & Immigration  
Canada

Air Canada  
Alberta Recreation and Parks  
Alberta Culture and  
Multiculturalism  
Associated Developers Ltd.  
Bruster Plumbing  
Canada Dry Bottling Co. Ltd.  
Duncan & Craig Solicitors  
Edmonton Community  
Foundation  
Fasco Rentals Ltd.  
Glenn Anderson's Cell City  
96 K-Lite FM / CFCW AM  
SOCAN  
The Canada Council Touring  
Office  
Waterloo Mercury Lincoln

Alberta Bakery  
Alberta Bingo Supplies

Alberta Government  
Telephones  
Alberta Traffic Supplies  
Alpha Dairies  
Ashton Transport  
Audio Ark  
Bonnie Doon Shopping Centre  
Budget Rent a Car  
Byer's Transportation  
CANA Industrial Contractors

Canwood Percussion Ltd.  
City Lumber and Millwork  
Cloverdale Community League  
Cloverdale Paint  
Coast Paper  
Colorfast Corporation  
Computer Rental Centre  
Condon Barr  
Coopers & Lybrand  
Accountants  
County's Reach  
Cowan Graphics Inc.  
Days Paint / Sikkens  
Dorcy's Piano Moving  
Downhill Riders  
Edmonton Co-op Building  
Supplies  
Edmonton Convention Centre  
Fabric Care  
Franchise and Company  
Hub Mall

Inland / Alcare Janitor  
Supplies  
Insurex Canada Ltd.  
Interprovincial Pipe Line Inc.  
Jarvo R.V. Rentals  
Kirkby Colour Separations  
La Guitare Classique  
Martin Farm Equipment  
Matt's Unlimited Supply  
Miller Western  
Mother's Music  
Nisku Printers  
Northgate Trailers  
River Valley Cycle  
Royal Treats  
Save on Foods and Drugs  
Sound Connection  
Southside Sound  
St. John's Music  
Stereo City  
Stork Diaper Service  
Stuart Olson Construction  
Superior Propane Industries  
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# Who makes it work

## THE EDMONTON FOLK MUSIC FESTIVAL SOCIETY

The Edmonton Folk Music Festival is 12 years old. This year marks its coming of age by a number of changes - all intended to ensure that the festival remains a vibrant and progressive promoter of music.

So what was started by a small group of committed music lovers as a not-for-profit company, has become a full-fledged society.

The three-day festival was run by these dedicated souls with a rather small membership. The limit was 50. But with the growing interest and the ever-swelling ranks of volunteers who showed interest in year-round commitment to the Edmonton Music Folk Festival, a way was found to increase that membership.

Opening up the membership means that anyone who has served as a volunteer for two consecutive years and is committed to promoting folk music can join the Edmonton Folk Music Festival Society.

Enlarging the membership also allows for the society to be more democratic and a vibrant force in the City of Festivals, thus ensuring that folk music continues to flourish in Edmonton.

### Key Objectives and Values:

- To hold an annual summer



From the left: Wayne Tookey, Fraser Gibson, Jim Spinelli, Terry Fannon, Claude Witherly, Janet Fletcher and Dennis Franz.

outdoor festival that is affordable and accessible.

- To carry out activities throughout the year which enhance and develop an appreciation of folk music.
- To support and encourage Alberta folk musicians.
- To continue to develop an effective partnership between volunteers and

paid staff. To achieve this we will:

- (a) continue to involve volunteers in all of the society's activities
- (b) be a fair and equal opportunity employer.
- To manage the society in a professional and prudent manner within the resources available.

# Who makes it work

## OUR VOLUNTEERS

Well, here we are again.

At the first Edmonton Folk Music Festival in 1980, we had 350 volunteers and 21 crews. This year we have close to 1,000 volunteers staffing 37 crews.

Volunteers are now doing the work we used to pay professionals to do. We've found volunteers can do anything and everything- and do it just as well. In some cases better, because they do it with an attitude money just can't buy.

Volunteers are now working in areas we hadn't even dreamed about when we kicked off this wonderful three-day festival in 1980.

The growth in the number of volunteers is due to our efforts to make this the friendliest and best organized three days you can imagine.

Some of the people here this weekend were among the original 350 volunteers, others are new to this wonderful corps of community-minded Edmontonians. It is their creativity and energy that brings this festival to life, and we thank them. We'd like you to take a moment this weekend to say thanks to a volunteer. We owe this festival to them.

### ACCESS

Mike Keeping  
Laimons Plumite  
Tammy Springer  
Donna Watson  
Kevin Wickham  
Claude Witherly

### ADMINISTRATION

Peggie Graham, *Co-ordinator*  
Pat Caley, *Asst. Co-ordinator*  
Linda Fehr  
Sheila Gallagher  
Echo Hallstrom  
Eric Higgs

Jeanette MacLachland  
Jim MacLachland  
Debbie McKinnon  
Beth Munroe Hill  
Joe Sheridan  
Blaine Schambler  
Steve Ungerer

### AIRPORT HOSPITALITY

Kathy Johnson, *Co-ordinator*  
Marie Bourque, *Asst. Co-ordinator*  
Margaret French, *Asst. Co-ordinator*  
Denis Bouchard  
Mardy Clark  
Janet Couch  
Joyce Hanley  
Michael Johnson  
Vicki Knight  
Jane Read  
Alan Toft

### ARCHIVES

Karen Rowsell, *Co-ordinator*  
Donna Staszewski, *Co-ordinator*  
Brian Eremenko  
Lynn Hauck  
Fran McKay

### BEER GARDEN BARTENDERS

Peter Rowe, *Co-ordinator*  
Jim Sharpe, *Asst. Co-ordinator*  
Debbie Krall, *Supervisor*



# Who makes it work

Annie Beaumont  
Kim Bramadat  
Wayne Hayduck  
Sandra Lee  
Dianne Priebe  
Rob Scheck  
Leon Tam  
Wendy White  
Caroline Villeneuve  
Marie Dancsok  
B.A. Devereux  
Kathy Craig  
Brenda Phillips  
Terry Reid  
Don Hope  
Kelly Krall  
Kristen Gardner  
Butch Guenette  
Leah Lalonde  
Linda Ness  
Glen Roberts  
Fil Thompson  
Patrick Hughes

## BEER GARDEN SECURITY

Michael Berry, *Supervisor*  
Greg Allen  
Valerie Bigsby  
David Bigsby  
Paul Bodnar  
Wendy Bodnar  
Terry Crawford  
Steve Forberg  
Jacqueline Georg  
Sharon George  
Don Graham

Steve Jackson  
Steve Jankowski  
Donna Langille  
Lynn Laviolette  
Manfred Lukat  
Tim Madden  
Gerry Melenka  
Mark Paetsch  
Dwayne Puhalsky  
Andrew Spicer  
Dave Stasiuk  
Farley Yuras

## BEER GARDEN TICKET SALES

Kelly Sheppard, *Supervisor*  
Bev Wright, *Supervisor*

Victor Bradley  
Bonnie Ebbers  
Glenn Gardner  
Tracy Hancharuk  
Val Marshall  
Sheri Mock  
Barbara Myatt  
Paula Nyitrai  
Catherine Palmer  
Kathy Ross  
Dan Rubtash  
Josephene Salopree  
Lorie Webb



# Who makes it work

## BIKE LOCK-UP

Duane Cutrell, *Co-ordinator*

Jacob Banigan

Jerry Dobri

Laureen Foster

Jim Muir

Mitzie Younker

Jim Brennan

Mary Cain

Laverne Dockerill

Ann Duffield

Jim Duffield

Cara Duffield

Marcia Duffield

Sheila Harvey

Chris Hutchinson

Jerry Hutton

Doug Jones

Judy Jones

Scot Morgan

Diane McNeill

Michel Payeur

Darlene Saunders

Sharon Skwarchuk

Neil Storeshaw

Dennis Troughton

Ed Tumuth

## BINGO

Agnes Brennan, *Co-ordinator*

Mardy Clark, *Co-ordinator*

Ken Abernathy

Anna Beaulieu

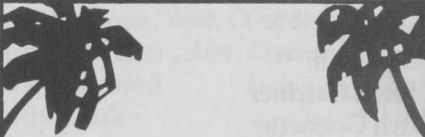
## BOX OFFICE

Pat Olson, *Co-ordinator*

Michelle Davidson, *Asst. Co-ordinator*


Matthew Greenways, *Asst. Co-ord.*

Brenda McIntyre, *Asst. Co-ordinator*



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# Who makes it work

Agnes Mitchell, *Asst. Co-ordinator*  
Janet Nasse, *Asst. Co-ordinator*  
Peter Alexander  
Romaine Andronyk  
Barb Armstrong  
Greg Armstrong  
Norm Dorey  
Ron Gietz  
Irene Guenter  
Tom Gwin  
Charlie Pearson

## CONCESSIONS

Paul Witherly, *Co-ordinator*  
Mona Aldridge  
Glenn Jenkins  
Linda Nycholat  
Sheri Paran  
Mark Persaud  
John Pierce  
Susi Shriner  
Renate Webber

## CRAFTS

Cynthia MacCormac, *Co-ordinator*  
Belinda Choban  
Lee Cowan  
Kathleen Daintith  
Heather MacCormac  
Janet Marowich  
Anne Moritz  
Susan Silvester

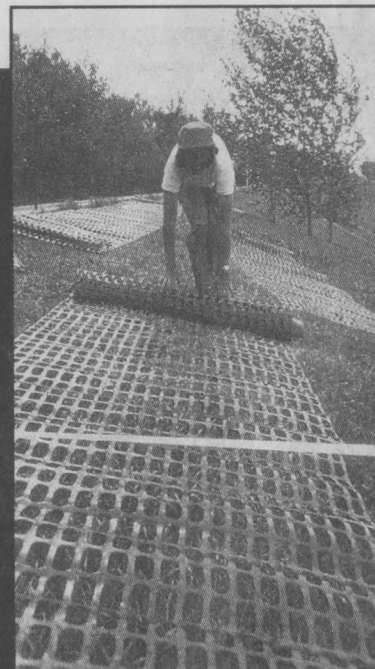
## DELI

Susan Davis, *Co-ordinator*  
Debbie Hubbard, *Asst. Co-ordinator*  
Erin Caley  
Josephene Daniels  
Stuart Cowen  
Bernice Klita  
Ron LaVoie  
Neil McCartan  
Doreen Middleton  
Ann Morin  
Ruth Motiejunes

Paul Nielsun  
Karen Press  
Dean Reidt  
Brian Scott  
Kimberly Solga  
James Taylor  
Leah Taylor

## ENVIRONMENT

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Amy Anduik  
David Ast  
Gil Carleton



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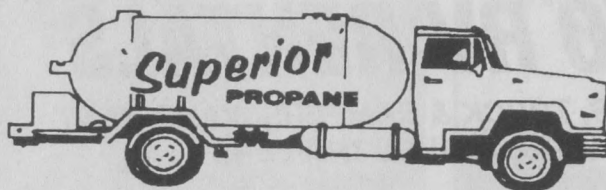


# Who makes it work

Brian Charette  
David Chitze  
Eileen Chitze  
Walt Chitze  
Megan Chorlton  
Penny Clark  
Sheila Comeau  
Jeanette Cop  
Susan Craig  
Noella Dawson  
Damian Douziech  
Donovan Douziech  
Henriette Douziech  
Justin Douziech  
Morgan Douziech

Clinton Driscoll  
Jan Falkowski  
Kaila Folinsbee  
Tristan Folinsbee  
Patsy Ford  
Richard Georg  
Gwen Gilmour  
Kavita Gosavi  
Maria Gulli  
Jen Hayter  
Trevor Hoffmann  
Jessica Hutton  
Chuck Jensen  
Jay Kuchinsky  
Cheryl Larsen  
Diane Larsen  
Ben Marshall  
Dale Marshall  
Charles Martin  
Katy McFetridge  
Ryan McKenzie  
Lisa Morin

Lorelei Morin  
Scot Morison  
Randa Muir  
Cam Newfeld  
Karen Nichols  
Kim Odegaard  
Dave Oudshoom  
John Overall  
Sandi Paukstat  
Meghan Parrott  
Terry Pritchard  
Anne Marie Robertson  
Michael Ryan  
Ed Schell  
Kyli Shelley  
Jay Smart  
Dane Smart-Foley  
Alanna Smith  
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Shelly Verklund  
Pat Wachowich  
Sheila Walker  
Marianne Watchel  
Bronya Wingrove  
Cip Wingrove  
Jay Wood  
Lysandra Woods  
Janice Yuzwenko  
Murray Yuzwenko  
Gabriel Yuzwenko  
Hayley Yuzwenko  
Gerald Zurek



## FAMILY

Leslie Fulks, *Co-ordinator*  
Terry Olson, *Co-ordinator*  
Shirley Pierce, *Asst. Co-ordinator*  
Lynette Maurice, *Asst. Co-ordinator*  
Lorraine Noel-Clark, *Asst. Co-ord.*  
Winona Mondor  
Kevin Parrot  
Deborah Perret  
Rosemary Rowe  
Sara Currie  
Sonny Clark  
Brenda Cziboir  
Jasmine Fulks  
Larry Thivierge  
Lisa Talavia  
Jill Wright  
Lynn Marchand  
Cheri Wilhelm  
Tina LaPratt  
Stewart Conner  
Susi Gatringer  
Tammy Jones  
Shrawan Khanna  
Wesley Hogg  
Annie Wong  
Anne Marie LaDouceur  
Shelley Shapka  
Sarah Marshall  
Valerie Drain  
Sharon Chacheron

## FIRST AID

Mary Gordon, *Co-ordinator*  
Laura Shabada, *Asst. Co-ordinator*  
Karen Sutherland, *Asst. Co-ord.*



Arlene Costa  
Coleen Falk  
Diane Grice  
Michael Hignett  
Joanne Juhasz  
Jim Malmberg  
Dr. Murray Schneider  
Randy Swiniarski  
Ben Toane

## GATE

Julie Lazaruk, *Co-ordinator*  
Gary Stimson, *Asst. Co-ordinator*  
Brent Allen  
Steve Bot  
Greg Connolly  
Ron Couves  
Scott Dalsin  
Coleen Finlayson

# Who makes it work

✓ Jeanine Glassford  
Paul Glassford  
Garry Hodge  
Laird Irvine  
✓ Joanne Kemp  
Jack Kranenburg  
Bard Matwie  
Sharon Rijavek  
Angy Stimson  
Debbie Ulan  
Valerie White

## GENERAL STORE

✓ Ele Gibson, Co-ordinator  
✓ Jim Spinelli, Co-ordinator  
Jessica Asch  
Kathy Gates-Grogan  
Art Carson  
Lynn Carson  
Jim Lomas  
Lisa Cotterell  
Harvey Voogd  
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Joan Carlson  
Beth Nilsen

Kathy Curran  
✓ Dorothy Henneveld  
Anoush Neuman  
Ken Lees  
Reg Sinclair  
Leslie Latta-Guthrie  
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Winston Gillanders  
Richard Bechard  
James May  
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# Who makes it work

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Jeannie Comartin, *Asst. Co-ord.*  
Terry Allen  
Bev Anderson  
Colleen Bodendistle  
Jeanne Crothers  
Jane Huggan  
Jan Kuchar  
Paul LaMonthe  
Brad Margolis  
Moreen Murray  
Dave Olson

Brad Osberg  
Nancy Prokopuk

## INFORMATION

Kathleen Blake, *Co-ordinator*  
Valerie Carlton, *Co-ordinator*  
Bonnie Cyr  
Audrey Eremenko  
Beth Gleason

Sharon Kaban  
Terry Langlands  
Tania Marshall  
Chris McCardell  
Sandy McCardell  
Christal Pshyk

## FOLK OPEN STAGE

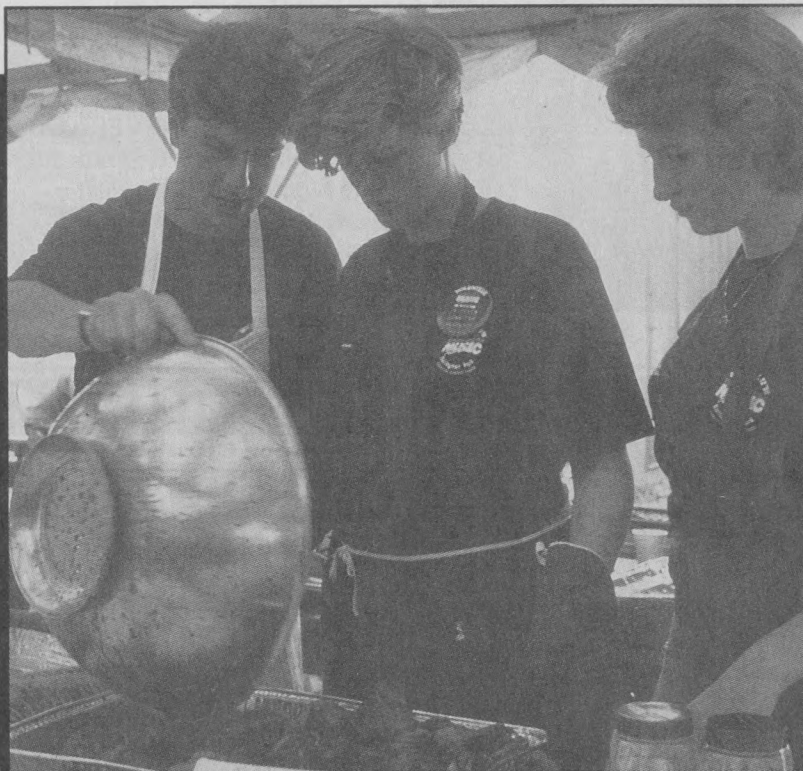
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# Who makes it work



## INSTRUMENT LOCK-UP

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 Co-ordinator  
 Gwen Berdon  
 Claudia Buffone  
 Carmen Ferchau  
 John Kratochvil  
 Theresa Kuchinsky  
 Dave McCauley  
 Caroline McKenzie  
 Brian Parsons  
 Scott Reid

Gord Hodgins  
 Charla Kinasewich  
 Gala Loncke  
 Didier Loncke  
 Pat Martyniuk  
 Lynn Roberts  
 Chad Saunders  
 Kevin Sherlow  
 Colin Sherlow  
 Erin Sherman  
 Stacy Tookey

## KITCHEN - BEVERAGE

Marion Neumeyer, *Co-ordinator*  
 Mike Neumeyer, *Co-ordinator*  
 Gwen Sherlow, *Co-ordinator*  
 Marisa Bailey  
 Donna Henwood

## KITCHEN - COMMISSARY

Valerie Brown  
 Grant Harlton  
 Ronae Marnel  
 Cindy Smith  
 Conrad Tchir  
 Ernest Tremblay

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# Who makes it work

## KITCHEN - EXPRESS LINE

Darlene Saunders  
Co-ordinator  
Chalaundrai Grant  
Gretal Ploc  
Sharon Skwarchuk  
Amber A. Pikula  
Yedida Zalik  
Andrea Ford

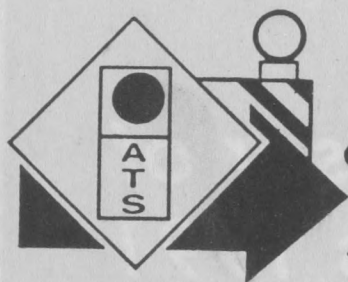
## KITCHEN - MAIN COURSE

Jackie Allen, Co-ordinator  
Bill Hallam, Co-ordinator  
Dina O'Meara, Co-ordinator  
David Allen  
Joycelin Babcock  
Gina Beaulieu  
Geeta Belas  
Irene Bjornson  
Michel Boucher  
Jason Brown  
Larissa Chayka  
Irene Domytrak

Larysa Domytrak  
Betty Edwards  
Doris Ellis



Myrna Glass  
Ann Goldblatt  
Charlie Inder  
Donna Jones  
Suzanne Lundrigan  
Amy Marquardt  
Jay Martin  
September McGregor  
Jennifer McGregor  
Paul Mercer  
Melodie Mochanicik  
Elaine Montcrief  
Elsie Orr  
Peter Romanyshyn  
Lynda Rozumniak  
Chris Rozumniak  
E. Kim Sawda



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Neil Scotten  
Judy Shuttleworth  
David Smith  
Janet Smith  
Jim Spivak  
Maureen Spivak  
Jamie Spivak

#### KITCHEN - POTS

David Bruce  
Francine Ledieux  
Teresa Lucier  
Laura MacLaren  
Kathleen Morrow  
Denise Ott  
Cathy Ploc  
Jay Smith  
Mandy Tait  
Holly Vogel


#### KITCHEN - SALAD

Behzad (Ben) Fakhari, *Co-ordinator*  
Cheryl Ranks, *Co-ordinator*  
Rita Ranks, *Co-ordinator*  
Heather Rochelt, *Co-ordinator*  
Marianne Bird  
Merielos Dobri  
Evelyn Dobri  
Roger Gaskin  
Don Huff  
Rosemarie Hygard  
Aline Janex  
Kim Keats  
Jay Kellar  
David Little  
Nathan Martel  
Gail McIntyre  
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Travis Ranks  
Carol-Anne Riome  
Tyler Rochelt  
Tanya Rochelt  
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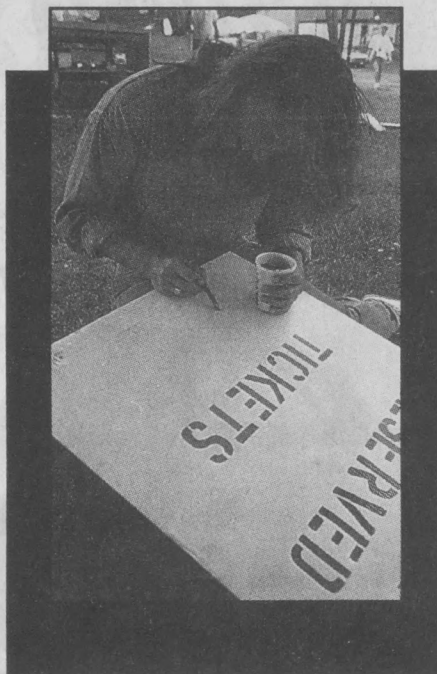
# Who makes it work

Ruth St. Germain  
Tracy Thorpe  
Cindy Vaneaten

## KITCHEN SERVING LINE

Diane Martin, *Coordinator*  
Astrid Bruce, *Co-ordinator*  
Edward O'Donnell, *Co-ordinator*  
Jennifer Appare  
Denise Barny  
Barry Beaudreau  
Astrid Bruce  
Tavis Bruce  
Alethia Bruce  
Shellie Carbyn  
Michon Carr  
Nancy Cush  
Sara Deen  
Viviane Despains  
Erica Dorsett  
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Joanne Ell

Catherine Fisher  
Edie Gill  
Nichole Gosselin  
Lovena Hall  
Clifford Kemp  
Conrad Knapski  
Robin Krepakevich  
Richard Lambert  
Caleb Lambert  
Connie Lambrecht  
Marie McKay  
Peggy McQueen  
Joanna Miazga  
Sarah Moores



Derrick Nauss  
Lisa Pawlowicz  
Brenda Pores  
Joel Rocledge  
Michael Smith  
Trevor Stevens  
Darlene Vicklund  
Debbie Walker  
Ken Walker

## MEDIA

Jolayne Motiuk, *Co-ordinator*  
Stuart Adams  
Lynnette Fodey

Cynthia Grant  
Greg Gushway  
Doug Ianson  
Ken McGregor  
Helen Myshak  
Linda Nichols  
Arlene Shwetz  
Lori Tuchen

## NEWSLETTER

Chris Vriens, *Co-ordinator*  
Don Trembath, *Asst. Co-ordinator*  
Lori Isberg  
Peter Mitchell  
Daniele Monlezun  
Diane Semeniuk  
Debbie Thiessen  
Jan Walsh

## PARTY

Allan Albrecht, *Co-ordinator*  
Mona Alridge  
Miranda Anderson  
Grania Baer  
Rob Brynda  
Geri Coffin  
Janice Cranfield  
Dave Daniels  
Bev Donahue  
Karen Ewasiuk  
Lisa Forth  
Karen Forth  
Jason Gardinets  
Yvonne Gillis  
Susanne Glenn  
Don Grier

Lisa Anne Hager  
 Darrell Herrick  
 Cathy Hogan  
 Jan Hrasko  
 Perry Jacobsen  
 Kelly James  
 Sherill Johnson  
 Barry Kennedy  
 Jason Kodie  
 Vijay Kumar Dwivedi  
 Lorelei Loveridge  
 Rhea Mann  
 Rene Marchand  
 Ladi Markham  
 Justin McCoy  
 Ruth MacDonald  
 Karen McDonnell  
 Marla McDonnell  
 Shaun McIntyre  
 Dennis Merkosky  
 Cindy Messares  
 Monique Minchau  
 Rob Richards  
 Norman Ripley  
 Lyn Salamon  
 Vince Salamon  
 Tamarra Sapach  
 Tanya Savage  
 David Shapka  
 Marc Simao  
 Lance Smith  
 Kevin Smith  
 Bob Truchman  
 Michael Voralia  
 Gord Webster  
 Allan Wilson  
 Anna Wilson  
 Rob Wiltzen  
 Billie Wishloff  
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#### PERFORMERS' HOSPITALITY

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 Sandy Fisher, Asst. Co-ordinator

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# Who makes it work

Kathy Fisher, *Asst. Co-ordinator*

- ✓ Elisa Aris
- Joe Bird
- ✓ Peter Caron
- Timothy Conlin
- ✓ Andy Donnelly
- Kevin Donnelly
- Jean Fluet
- ✓ Bob Hall
- ✓ Elisa Harms
- Sherry Haviland
- ✓ Paul Hudon
- Ross Jackson
- ✓ Darwin Knibbs
- Randy Liberty
- Mary Ann Mashut
- Donna Mitchel
- Mehboob Rahemtulla
- ✓ Marc Seigner
- Eric Shillabeer
- Ross Stuart
- Greg Swain
- ✓ Gary Vandoesburg
- John Walker
- Rosalie Woods

## PHOTOGRAPHY

Joe Rizzuto, *Co-ordinator*  
Frank Gasparik  
Brent Kirby  
Delbert Kostura  
Anita Maloney  
Linda Nikiforuk  
Tom Turner



## PLATES

Bonnie Giovannetti, *Co-ordinator*  
Karen Anielski  
Ron Berezan  
Paula Bramble  
Lee Cunningham  
Cindy Fraser  
Wanda Halverson  
Laurel Jenkins  
Marion Jennings  
Lisa McCarthy  
Michele McClure  
Brenda Peters  
David Russell  
Joan Shaben  
Graham Sutherland  
Sandy Taylor  
Betty Thompson

Tracey Watson  
Pete Zablotny  
Wanda Zuk

## PROGRAM BOOK

Silvio Dobri, *Co-ordinator*  
Kate Carey  
Lori Clapp  
Sandy Erickson  
Ruth Blakely  
Lori Silverton  
Zahid Makhdoom

## PROMOTIONS

Janet Morrow, *Co-ordinator*  
Jane Arnold  
Leila Bindle  
Charlotte Bowman  
Maureen Crawford  
Shauna Curtin  
Mike Cushing  
Bonnie Drouillard  
Brian Ferris  
Peggy Folinsbee  
Micheal Francis  
Ann Howlett  
Jacqui MacLennan  
Linda Melnychuk  
Ken Powell  
✓ Hillary Reese  
Heather Reid  
Tamara Roberts  
Linda Rubizna  
Linda Tennant  
Mike Wellensiek  
Kim Young

# Who makes it work

## RAFFLE

Chuck Fannon, *Co-ordinator*  
 Anita Fannon, *Asst. Co-ordinator*  
 ✓ Donna Dansereau  
 Shirley Fenton  
 Lisa Harnois  
 Terry Herbert  
 Tony Hilhorst  
 Jeff Knox  
 Patricia Laverdiere  
 Janet Marcien  
 Richard Moravec  
 ✓ Reesa Prack  
 Anita Satanove  
 Sandy Stift  
 Donna Welch  
 Ron Welch

## RECORDS

Janet Kozma, *Co-ordinator*  
 Connie Banigan  
 Ken Bradley  
 April Chang  
 Chantelle Clements  
 Mark Davis  
 Ken Duncan  
 Beth English  
 Marty Fluet  
 Charlotte Foley  
 Lana Ford  
 Roland Freiheit  
 Martyn Hill  
 Debi Kubina  
 Jason McCrank  
 David Myshak  
 Colleen Reed

✓ Kathie Reith  
 ✓ Laurene Simmons  
 Susan Stephens  
 Carole Stevenson  
 ✓ Keir Stuhlmiller  
 Laura Trace  
 Joan Valgardson  
 Tammy Valgardson  
 Charlott Wilson  
 Nicole Wright

## SCHLEPPERS

Bob Lundsted, *Co-ordinator*  
 Gregg Jackson, *Asst. Co-ordinator*  
 Jay Boddington  
 Myles French  
 Fred Lundberg  
 Al Montgomery

HOME CENTRE

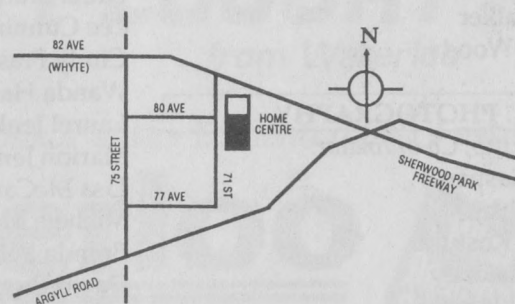


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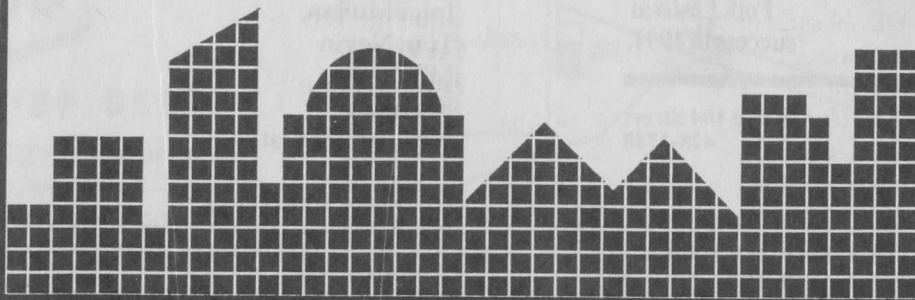


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Gilles Roy  
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Mik Dobberthein  
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Michael Hennig  
Roger Joseph  
Kevin Alvin Kraushaar  
Alanna Krepakevich  
Derrick Lipinski  
Brian Mackay



Marc Parent  
Rodney Perrault  
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Dale Makokis  
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Jackie Specken  
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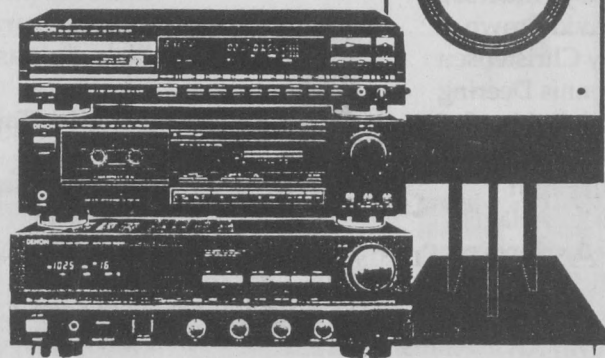
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Holger Bauer, *Co-ordinator*  
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Janna Promisiou  
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Ed Schell  
Matt Schuhknecht  
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Brian Henke, *Co-ordinator*  
Doug Johnstone, *Co-ordinator*  
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Rob Clements  
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George Kelly  
Andrea Lastiwka  
Max MacLaughlin  
Jane Maze  
Barbara Merkler  
Dave Miller  
Warren Milley  
Nancy Poole  
Elaine Summerfield  
Richard Thornly  
Jim Watt  
Janna Watts  
Jesse Watts  
Robin Wisk

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Paul Otto, *Co-ordinator*  
Wayne Skaret, *Co-ordinator*

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# Who makes it work

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Alexi Sydie  
Helen Szaszkievicz  
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James Young

\*\*\*

If we missed your name  
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We appreciate your  
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enthusiasm in making the  
Edmonton Folk Music Festival  
such a great summer event.  
Thank you one and all.

\*\*\*\*\*



# Welcome to the Edmonton Folk Music Festival, a unique Canadian tradition

Canada's summer folk festivals are unique — not only because there are so many of them, but because they present such a wide range of music. Old traditions are preserved at the same time that adventurous singers, songwriters and musicians create signposts for the future, using what has gone before as guidelines.

## **SOCAN: A brief explanation**

SOCAN is Canada's sole performing right society. It collects royalties from organizations which use music (this festival included) and distributes them to composers and publishers based on the performances of their works.

If you write music, or know someone who does, you should know more about SOCAN. Contact any of our five offices across the country; you'll find friendly, helpful people ready to explain your rights and help you with your musical career. Or you could ask the SOCAN members who are playing here this weekend.

Performers and audiences join together in a way that simply isn't possible in the concert hall. Best of all, new artists are introduced to new listeners; dozens of Canada's best-known songwriters and musicians made their first impact at festivals like this one.

SOCAN — the Society of Composers, Authors and Music Publishers of Canada — is pleased to help sponsor this event. We do so because the continuing strength of Canadian festivals is the encouragement and support they offer to Canadian songwriters and musicians.

And that's our job, too.

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# Performers



ACOUSTICALLY INCLINED

This Winnipeg-based group features singer Mira Sahay, Brian "Jimmy" Zimmerman (acoustic guitar), Richard Moody (viola), Kerry Knettle (mandolin), and Paul James (fretless electric and stand-up bass).

Defying any label which might slot them neatly into the cosmos, some may say **Acoustically Inclined** is a band with a bit of an identity crisis. What began as a bluegrass trio, given to busking on street corners,

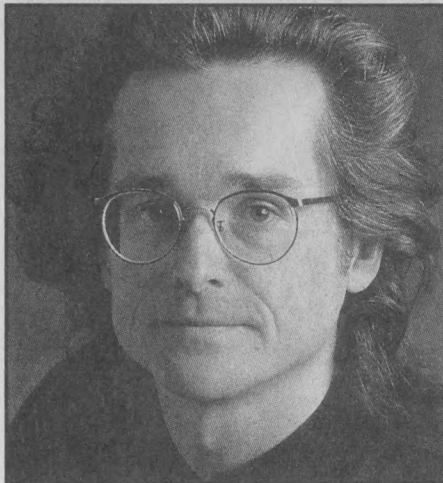
has evolved into a quintet playing a mixture of bluegrass, swing, folk-rock, gypsy-jazz and new acoustic music. It's not unusual to hear this versatile group perform bluegrass fiddle tunes, Jimi Hendrix, Mozart and Duke Ellington - all in the same set!

Her music is compared to Leonard Cohen and Janis Ian. The Edmonton Journal



JANN ARDEN

describes **Jann Arden** as "a repository of raw talent ... a voice that could blow half a dozen major Canadian performers off the map". Arden has performed on dates with Simply Red, Harry Belafonte, Gino Vanelli and the Doobie Brothers. A recently recorded four song demo has garnered raves from Nashville to Europe. People relate to her lyrics and her raw emotion. Once you've heard her, you'll understand the appeal.



TEDDY BOROWIECKI

On keyboards and accordion, **Teddy Borowiecki** works with a variety of artists in Canada and the U.S. He has toured internationally with Jane Siberry and k.d. lang. Teddy, a well-known session player, received the Session Player of the Year Award from the Alberta Recording Industry Association this year. He also composes music for film and television. Teddy has just finished work on Ian Tyson's new album, *And Stood There Amazed*, and also worked on Long John Baldry's new album.



## In pursuit of perfection.

Long hours spent on fleeting passage, the tireless shaping of a note...such are the labours for art, the exertions of the artist.

Perfection must remain an ideal, yet sometimes it is glimpsed in a minor detail, in a phrase or gesture. And at that moment, when the art is at last effortless, a kind of perfection is indeed achieved.

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ABOVE AND BEYOND



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BOB BOSSIN AND CALVIN CAIRNS

**Bob Bossin and Calvin Cairns** play a wide range of diverse instruments - Bob plays banjo, guitar and concertina and Calvin plays violin, accordion, concertina and synth.

One of Canada's most respected songwriters and satirists, Bob Bossin's songs have been sung by Pete Seeger, Ian Tyson and Ewan MacColl. His annual visits to the Edmonton Fringe Festival have seen him dubbed "Pick of the Fringe" every year.

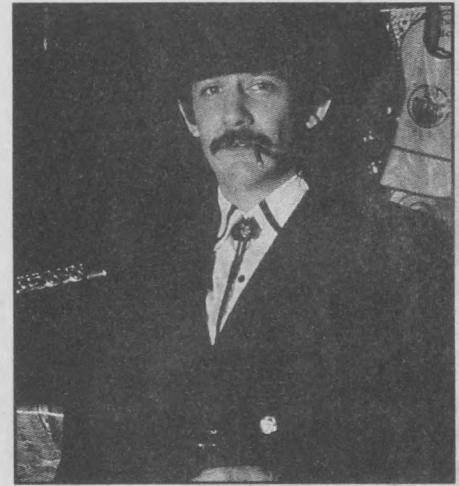
Festival patrons will remember Bob and Calvin when they played at the Edmonton Folk Music

Festival with Stringband, which was founded by Bob more than 20 years ago. Calvin joined this pioneering folk ensemble in the 1980s. They toured Europe, Japan and the U.S.S.R. before going their separate ways in 1986.

Recently signed to Attic, **Bill Bourne and Alan MacLeod** were honoured at this year's Junos where their *Dance and Celebrate* album was awarded Best Roots Recording. The Edmonton Folk Music Festival has enjoyed Bill and Alan's musicianship for years. Critics and fans warmly



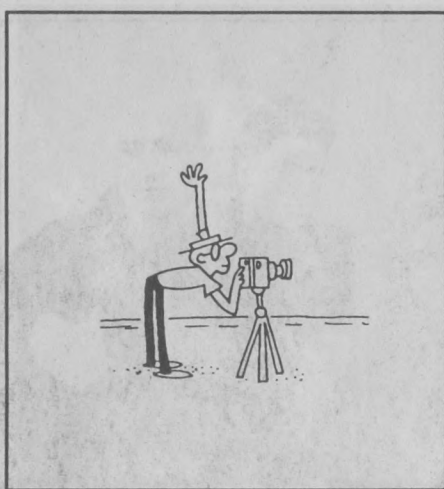
BILL BOURNE



ALAN MACLEOD

embrace Bourne and MacLeod's live shows.

The pair started performing together in 1980 when Bourne began playing with the Tannahill Weavers. They formed a strong



POL BRENNAN

friendship that developed away from the Weavers' traditional Celtic folk direction. In 1989 Bourne and MacLeod formed a partnership that has given their fans a reason to dance and celebrate.

Bill Bourne's forte is songwriting and his lyrics reflect his poetic roots. Alan MacLeod has brought the warpipes to public acceptance. Together they are one of the most unique and creative acts on the circuit. This year they are joined on bass by Jim Morrison, who previously played with Stan Rogers.



GUO YUE

Bring three vastly different cultural and musical backgrounds together and you have a mosaic of musical forms, breathtaking in both its scope and its depth. This musical collage perfectly binds the sounds of rural China and Irish folk music. **Guo Yue** on flute and **Pol Brennan** on a variety of



JOJI HIROTA

instruments while **Joji Hirota's** rhythms underpin the whole performance.

Pol Brennan hails from Ireland and plays flute, tin-whistle and guitar. He was a founding member of Clannad and along with his brother, Ciaren, was responsible for writing and arranging all the



## 5 - PIN BOWLING

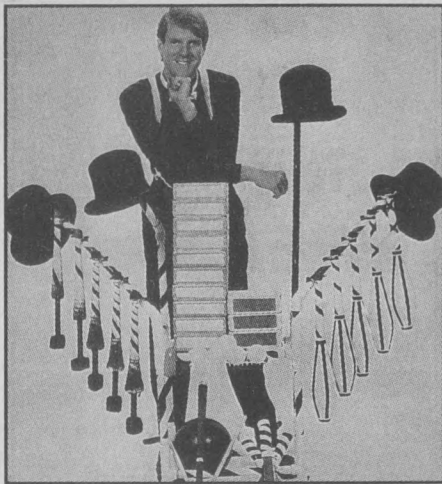
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CHARLIE BROWN

music in that band. Pol left Clannad last year to pursue other musical interests.

Guo Yue has been surrounded by music all his life, moving to England several years ago to further his studies. His reputation as a virtuoso was further enhanced with his composition of the score for the movie *The Last Emperor*.

Joji Hirota is a well-known composer in his native Japan. He adds his expertise as a percussionist to this multi-talented trio.

Described as having delightful dexterity and



CAPERCAILLIE

warm hearted humour, **Charlie Brown** is an infamous juggler and all around nice guy. He's won legions of fans and actually started a riot in the streets of Morocco. He's toured around the world, and is a regular performer at San Francisco's Pier 39. Watch for the "ten box monolith" balanced on his face.

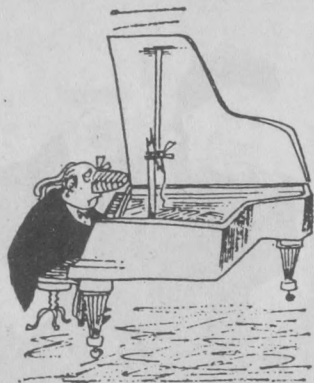
A group noted for the poignant vocals of singer Karen Matheson, **Capercaillie** became a folk festival favourite

when they came on the festival scene in 1987.

Described as "Scotland's most exciting young folk group," they mix tradition with innovation. Capercaillie is not afraid to blend the sounds of a synthesizer with that of a bouzouki; they take advantage of their native instruments and the technology of the '90s.

Alastair Clark of The Scotsman calls their concerts "a triumphant display of brilliant instrumental work and singing." The Evening News says, "vocally and instrumentally, they are beyond reproach."





Politika/Belgrade

## RON CASAT

**Ron Casat** is a Calgary-based singer/songwriter keyboardist. He has appeared at the Edmonton Folk Music Festival with James Keelaghan, Diamond Joe White, Margaret Christl, and most recently with Amos Garrett and the Eh Team. Just back from a European tour, Ron once again joins the Edmonton Folk Festival House Band. Ron and Amos Garrett also belong to a band called The Cold Club of Canada which will be recording an album for CBC. The Cold Club of Canada is a swing/jazz band in the tradition of Django Reinhardt and Stephane Grappelli Quintet of the Hot Club of France. Ron's future

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CINDY CHURCH AND THE RHYTHM RANGERS

Club of France. Ron's future plans include another European tour with Amos Garrett and the Eh Team in the fall.

The name may be new, but the voice should be familiar to Edmontonians. **Cindy**

**Church** achieved national attention as the former lead singer of the critically-acclaimed Great Western Orchestra.

Church is joined by Nathan Tinkham and Dave Hamilton as her **Rhythm Rangers**. All three have worked with Ian Tyson--both touring and



TOUMANI DIABATE

in recording sessions. The trio has just completed work on a soon-to-be-released album. From cowboy songs to jazz and gospel, Cindy Church and the Rhythm Rangers will not disappoint any true fan of music.

A brilliant kora player from Mali, **Toumani Diabate** has been dubbed a "prince" by the international press. The kora (a 21 stringed harp/lute-like instrument) is widely used in West Africa. Diabate's mastery of the instrument led to a feature on BBC's *Rhythms of the World* series.



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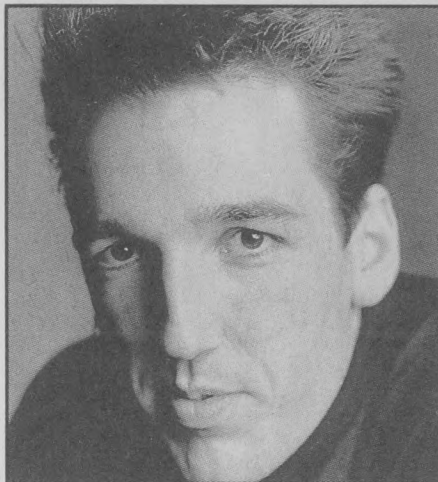
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ALLEN DOBB

Mixing traditional North American folk with South African rhythms, **Allen Dobb** has taken his musical influences from his many travels. **Dumela** means "to believe" and was borrowed from the native language of Lesotho.

Dobb and Dumela's performance at Winter Roots '91 caused such a stir that Vancouver's Georgia Straight called Dobb and Dumela the "highlight of the whole festival." A readers' poll in the Rogue Folk Review named the act Most Promising New Artist. Dobb was the 1990 winner of a radio station sponsored



STEPHEN FEARING

homegrown contest in Vancouver. He has also completed work on an E.P. of his tunes.

We were disappointed last year when **Stephen Fearing** had to cancel, but we are pleased that he is going to be at this year's festival. No stranger to folk festival audiences, Stephen Fearing's talents as a guitarist, songwriter and performer are as appreciated in the United Kingdom as they are in Canada. His music is obviously flavoured by the 11 years he spent in Ireland.

## Ellerslie Folk Club

**E**llerslie folk Club offers something very special to all who enjoy traditional and folk music. There are, of course, impressive performances on a variety of instruments old and new, but what makes Ellerslie really special is its unique atmosphere. Somewhere between a traditional pub, a coffee house and an open stage, audience and performers switch and share roles. Seated in a circle, a gathering of musicians, singers and storytellers share their various arts. One can expect everything from Jigs and Reels to Stan Rogers; songs, solo, duet, choral, and on occasion, backed-up by the whole room.

What makes Ellerslie a night of magical folk music is really very simple — it is a matter of people coming together to share the music that they love. In this sense, Ellerslie provides folk music in its truest sense: music of, by, and for people. For information, please contact:

Gordon King: 484-4131 (H)  
or 483-7170 (W)

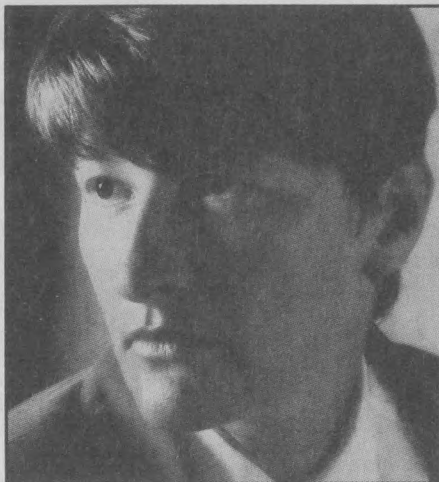
Siobhan Monaghan: 438-0663  
Liz Dorman: 986-0376  
Maureen Devich: 482-6550



Circuit as "... displaying an intelligence, commitment and guitar virtuosity at times mindboggling," Stephen is critically acclaimed for his work. In 1986 he produced a limited cassette of his own compositions. His debut album *Out to Sea* garnered rave reviews and continues to enjoy airplay worldwide. His second album *Blue Line* was produced in the U.K., and he is touring the world to support the project.

**Ferron** is probably the most heralded, least known folk performer. But, Edmontonians know Ferron quite well. This is Ferron's third appearance at the Edmonton Folk Music Festival.

The Boston Globe calls Ferron "a feisty idealist whose idealism is rooted in the reality of dashed dreams or broken romance." Ferron has been compared to Bob Dylan, Van Morrison and Leonard Cohen. Her collection of dreams, reflections and memories strike a deep chord in people.



FERRON

Originally from Newfoundland, Pamela Morgan and Noel Dinn formed **Figgy Duff** over a decade ago. They are a progressive group with a Celtic flavour. Their unique sound reflects Newfoundland's maritime character and multicultural roots.

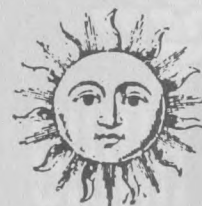
Figgy Duff has gone through a few personnel changes which are subtly evident in their overall sound. The band, in addition to Noel Dinn (drums, bodran, keyboards & vocals), and Pamela Morgan (lead vocals, acoustic guitar, keyboards, tin whistle), consists of Kelly Russell (fiddle, Celtic harp,



FIGGY DUFF

vocals, tin whistle, concertina), Frank Maher (button accordions, harmonica), Bruce Crummell (electric and acoustic guitars, bouzouki), and Rob Laidlaw (electric bass).

*Weather Out The Storm*, Figgy Duff's most recent release, is alive with Pamela's dazzling pure vocal style and with brilliant instrumental sounds.



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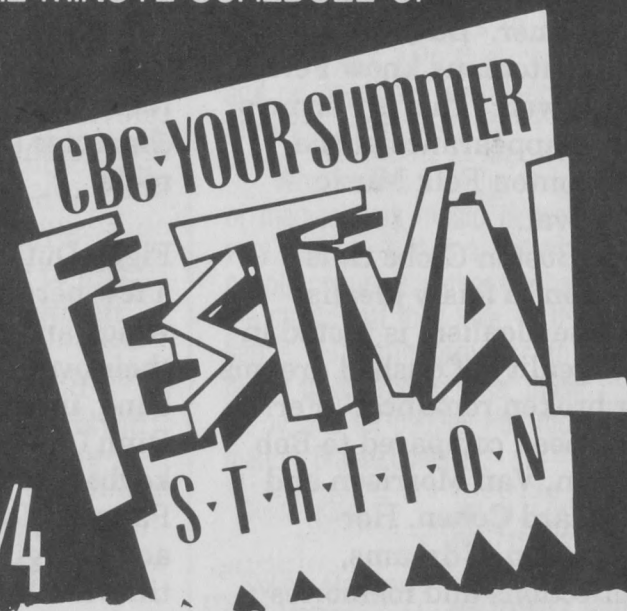


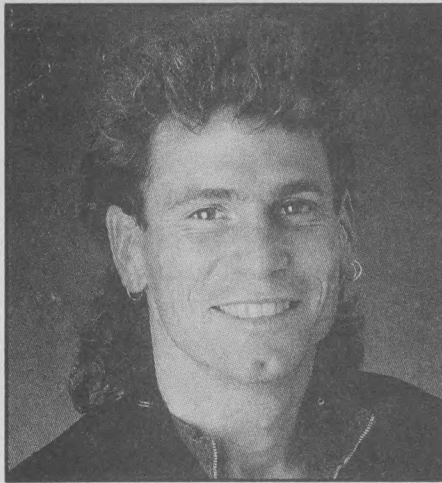
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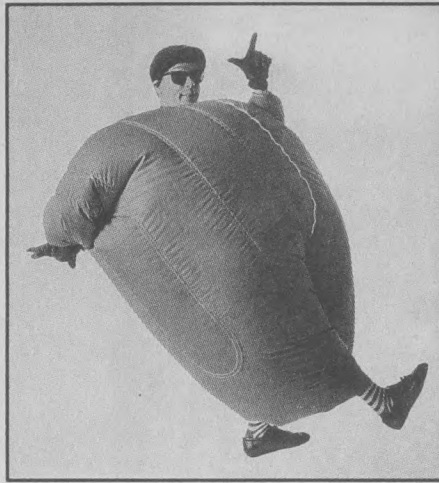




DRUE FRANKLIN

**Drue Franklin** was a student of theatre arts in Texas when he decided to take to the streets telling stories without words. He combines classic street theatre with inspired insanity and performs pantomime with athletic flair and slapstick humour.

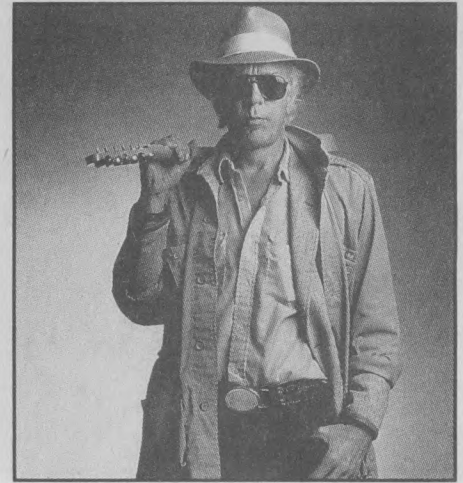
What do you say about a man whose resume includes the following special skills: "all sports, advanced juggling, fire eating, tight wire, acrobatics, magic, stilt walking, roller skating, unicycling, balloon sculpting, rock climbing, American Sign Language and motorcycling?"



FRED GARBO

Well, the Calgary Sun calls **Fred Garbo** "a one-man circus who gives new meaning to the term 'physical comedy'."

Garbo has appeared on and off Broadway, in films and on television, and in festivals around the world. He is also known as "Barkley the Dog" on Sesame Street. But, as those lucky enough to have seen Fred at any of Canada's International Children's Festivals will tell you, he is most recognizable as "Fred Zeplin, the Amazing Inflatable Man." Follow the laughter, and you'll be sure to find Fred.



AMOS GARRETT

**Amos Garrett** - one of the unheralded masters of the guitar. His personal style, deep resonant voice, and magical guitar playing are a cornerstone of the Edmonton Folk Music Festival. He will be leading the house band into another adventurous year.

This transplanted Albertan has had a very busy year, touring, recording with Long John Baldry and doing a weekly television show on CFRN. Amos and the Eh Team were so well received in Japan - that they have been invited back to do a return engagement there this fall.





THE GREAT WESTERN ORCHESTRA

Amos has played and/or jammed with just about anyone you can think of - from Ian and Sylvia's Great Speckled Bird; Maria and Geoff Muldaur; Doug Sahm and Gene Taylor; to Paul

Butterfield - to name a few. With the addition of keyboardist Stewart MacDougall, David Wilkie's **Great Western Orchestra** has taken a tight turn in the arena of country folk. The Mandolin Kid and his

new piano playin' partner have been collaborating for several years. The two met while members of Katy Moffatt's Cowtones. Though David went on to form the Great Western Orchestra and Stewart toured with Ian Tyson, the two continued to work together .

David founded the Great Western Orchestra in 1985. Combining diverse musical influences from Gene Autry to Tchaikovsky, the Orchestra produced an award-winning album for CBS Records in 1989. As a picker, singer and songwriter, Stewart's quiet contributions to the careers of others is inestimable.

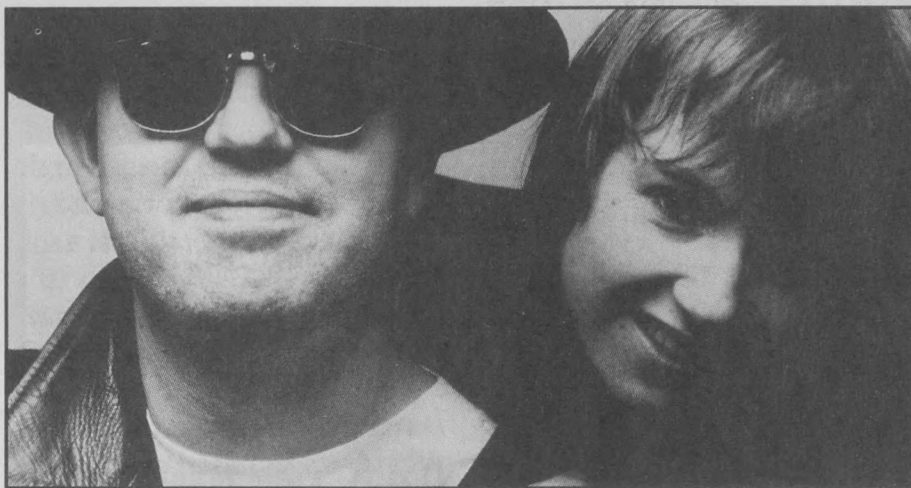
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CLIVE GREGSON and CHRISTINE COLLISTER

Vinson's band and contributing songs, Stewart began a two-year association with k.d. lang. Most recently, Stewart spent two years as pianist for Ian Tyson's Chinook Arch Riders before joining the Orchestra.

**Clive Gregson and Christine Collister** are two major talents in the making. Both are accomplished musicians who have worked with the likes of Richard Thompson, the Oyster Band and Loudon Wainwright. Theirs is simple music, two harmonious voices blending to create a musical art form. The Record/Mirror calls them "...probably Britain's finest almost acoustic duo."

Christine and Clive wanted to produce a direct and uncomplicated album and they have achieved their goal. Following longstanding pop tradition, Clive and Christine's most recent album, *Love is a Strange Hotel*, features songs they love from Merle Haggard to Paul Carrack to Bruce Springsteen.

Regarded by many as the most outstanding blues artist on today's scene, **John Hammond** has been on the road for more than 20 years bringing his acoustic blues to the world. Last year alone,



JOHN HAMMOND

his touring schedule showed more than 165 dates, including five trips to Europe and his first-ever appearance in Brazil. This year, we are once again fortunate enough to have John at the our festival.

John is known for his intense vocals and guitar work - a one-man show carrying on a blues tradition rooted deep in America's music history. His list of musical credits would fill pages and includes some 20 albums, numerous appearances on anthologies with other blues legends, movie soundtracks for Little Big Man and Matewan, and a Grammy Award. In addition, his work has been a



PAUL HANN

strong influence on younger artists delving into the blues. In 1966, one such musician, Jimi Hendrix, was discovered during a stint as a guitarist in Hammond's band. In the past few years, Hammond has performed with the likes of J.J. Cale, the Robert Cray Band, Tracy Chapman, Van Morrison, Stevie Ray Vaughan, Neil Young and John Lee Hooker.

**Paul Hann** moved to Canada from South London in 1967, and has since established himself as one of Canada's most versatile entertainers. He has been an Edmonton



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Folk Music Festival regular since the beginning. As a concert and recording artist, television/radio personality, composer of film music and children's performer, Paul does it all!

Beginning in the traditional British spawning ground of the church choir, Paul became entranced with the folk music boom of the early sixties and began to formulate his own 12-string guitar style that is so recognizable today. A subsequent decision to try his luck in Canada produced a chance meeting with Peter White, an aspiring songwriter without a singer. The chemistry between the two obviously worked, for they have written more than 100 songs together. Paul has



JANE HAWLEY

released albums and singles prolifically since 1973, and has not tied himself to a particular genre. Contemporary folk, progressive country and bluegrass, traditional and soft rock material and children's songs have all found their way into his material over the years. It's

Paul's ability to appeal to any audience that has seen his career continue to grow without regard to trends, recessions or showbiz quirks. Young or old, Paul's humour and versatility entices all.

Former Torontonionian, **Jane Hawley**, comes from a musical background which gave her exposure to a wide variety of music as she was growing up. Some of Jane's early influences included Emmylou Harris and Janis Joplin. She moved to Edmonton in 1987 to busk at Edmonton's Fringe Theatre Festival. Since that time, Jane has performed with Gary Fjellgaard, Tom Russell, Laura Vinson, and Kitty Wells.

Jane's accomplishments include winning the Most Promising Artist of 1990 at the Alberta Recording Industry Association Award Show this year. Jane is also a member of Jr. Gone Wild where she displays her talents as a vocalist/acoustic guitarist/fiddle player. Joining Jane at this year's

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BOHDAN HLUSZKO

Festival as the **Cranky Brats** are Jennifer Gibson (vocals, acoustic guitar), Dave Martineau (electric guitar, dobro, pedal steel), Paul Martineau (drums), and Farley Scott (bass).



MARK HOLMGREN

Celebrating his 20th year as a professional musician, **Bohdan Hluszko** is an adept drummer and has played everything from country to blues to reggae. This year Bohdan is once again the drummer for our

house band. Bohdan has previously performed at the festival with the likes of Papa John Creach, Pinetop Perkins, Bobby King and Terry Evans, Flaco Jimenez, Ellen McIlwaine, Murray McLauchlan, Sylvia Tyson, and Hans Theesink - to name just a few. Bohdan is an eager jobsmith always looking for new challenges, a chance to learn and grow, and a place to bang his drums.

Originally born in Chicago, **Mark Holmgren** moved to Edmonton in 1982. Mark is a poet, a writer of fiction and a talented musician. His



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strong, husky voice creates a perfect foil for his lyrics which tend to be about real people and the situations that they face on a daily basis. This multi-faceted musician plays a fascinating array of instruments which include autoharp, dulcimer, xlrical and recorder. His musical style is firmly placed in the folk genre though his songs are liberally sprinkled with blues and rock.

Mark will be accompanied at the Festival by local musicians: Randy Reichardt on guitar, John Towill on fretless bass and Dorothy Henneveld on back-up vocals.

Edmonton's **Imagination Market** challenges festival goers to stretch the limits of their own imagination in creating art with recycled objects. A non-profit arts and recycling association, the Market is dedicated to protecting the environment by increasing public interest in and support for wiser use of limited resources. Since 1988, Imagination Market



INNER CIRCLE

has been collecting, redirecting and reusing manufacturers' discards, otherwise destined for landfill, in creative and functional ways through educational and festival workshops designed for adults and children. In essence, its workshops stimulate an awareness of what can be done to save "haute Junque" from wasteful demise in the trash heap and create new treasures at the same time! Join Imagination Market and create your own masks, hats, rocket ships, robots, dolls, greeting cards, musical instruments and more. You are limited only by your own imagination!

With 10 albums and 15 years of masterful music-making under their belts, **Inner Circle** are well-seasoned musicians. They are appearing at the Edmonton Folk Music Festival for the first time.

The Jamaican veterans hit the international charts in 1976 with their Capitol Records' *Reggae Thing* project. They spent years building a reputation, only to have their rise to the top tragically interrupted in 1980 by a car crash. After six years of running a Miami recording studio, Ian and Roger Lewis and their friend Touter Harvey took to the road again with the



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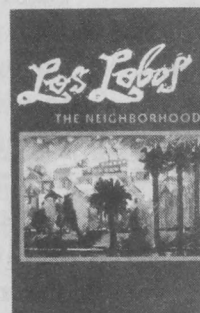


**FERRON**



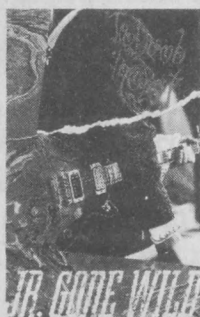
**ZACHARY RICHARD**

*Ladysmith  
Black  
Mambazo*



**LOS LOBOS**

*John Hammond*



**JR. GONE WILD**



**SAFFIRE**



**TOM RUSSELL BAND**

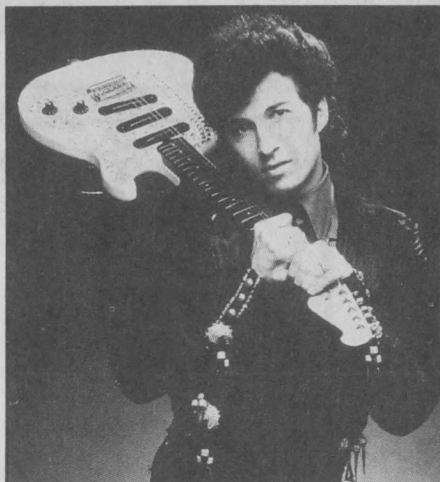
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expressive lead singer, Calton Coffey. With former Wailer, Al Anderson, on guitar and Lance Hall on drums, Inner Circle is back with a show that Reggae Times says "shattered the walls of Babylon."

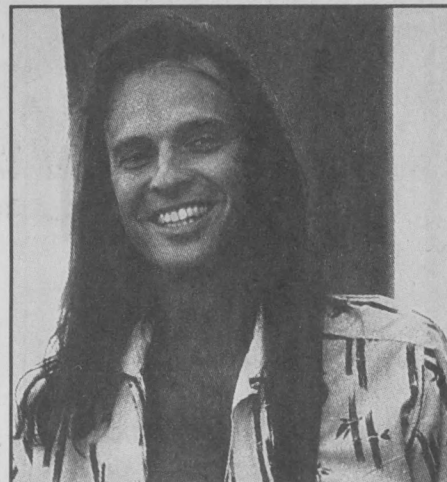
**Paul James** has long been a favourite of Toronto audiences. He has built a well-earned reputation that spans not just Canadian borders but those to the south as well. Though better known for playing electric *Big City Blues* and *Good Old Rock & Roll*, Paul James has also been playing acoustic country for many years.

One of the hardest working



PAUL JAMES

performers in Canada, as shown in his *Rockin' the Blues* album, Paul plays over 300 dates a year. He has also displayed his musical versatility with his new release, *Acoustic Blues*. This album gives us a glimpse into a side of Paul that his audiences rarely see. Old friends lending a hand on



KIT JOHNSON

this latest release are festival favourites: John Hammond and the Whiteley brothers, Ken and Chris.

**Kit Johnson** has played bass for our house band at the Edmonton Folk Music Festival for the last six years. He has toured with Chris de Burgh, David Wilcox, Murray McLauchlan and many others. Alannah Myles' hit single *Lover of Mine* was co-written by Kit. He recently finished a tour with Kate and Anna McGarrigle which included an evening at the Myer Horowitz Theatre for our singer/songwriter concert

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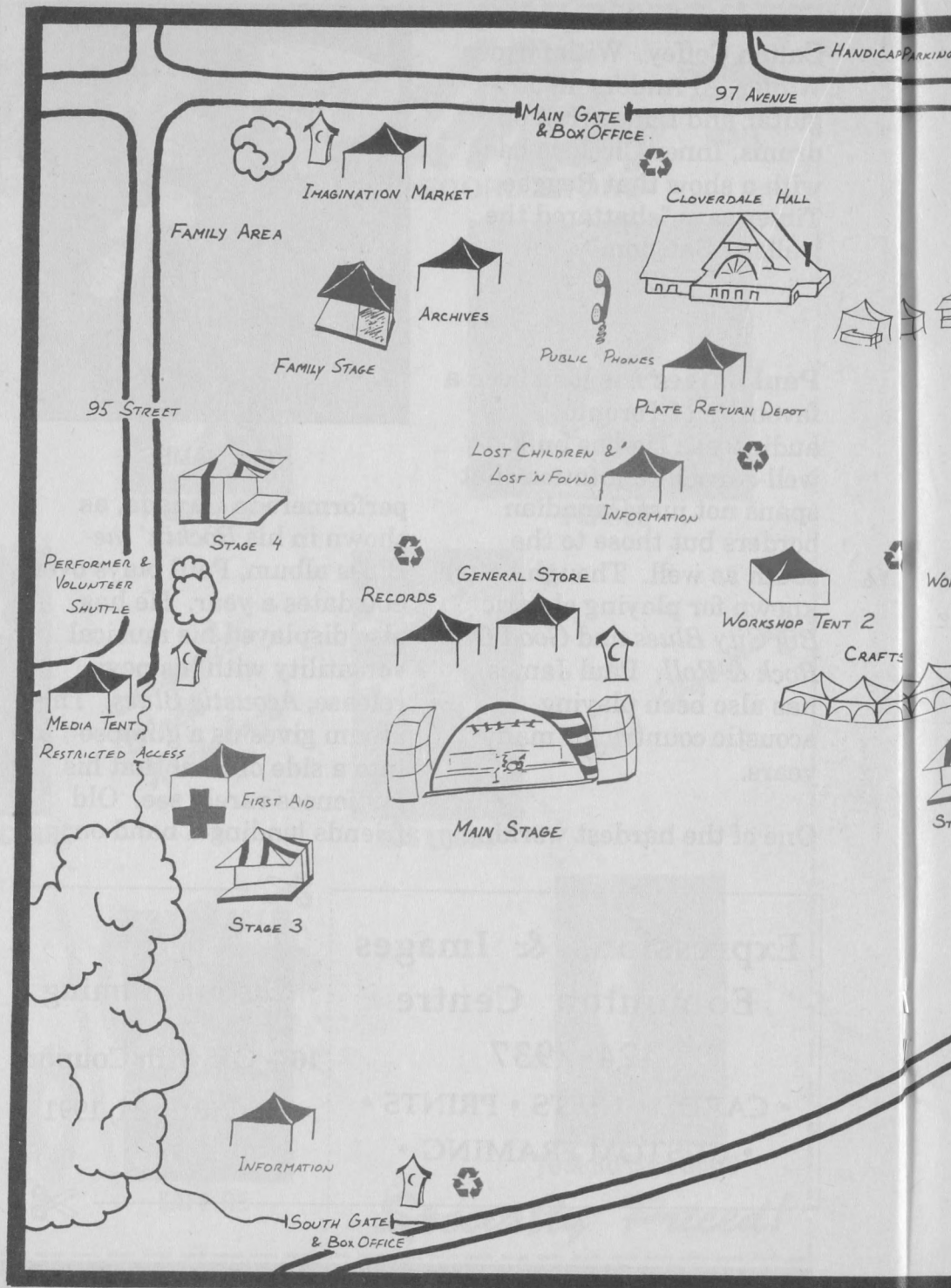


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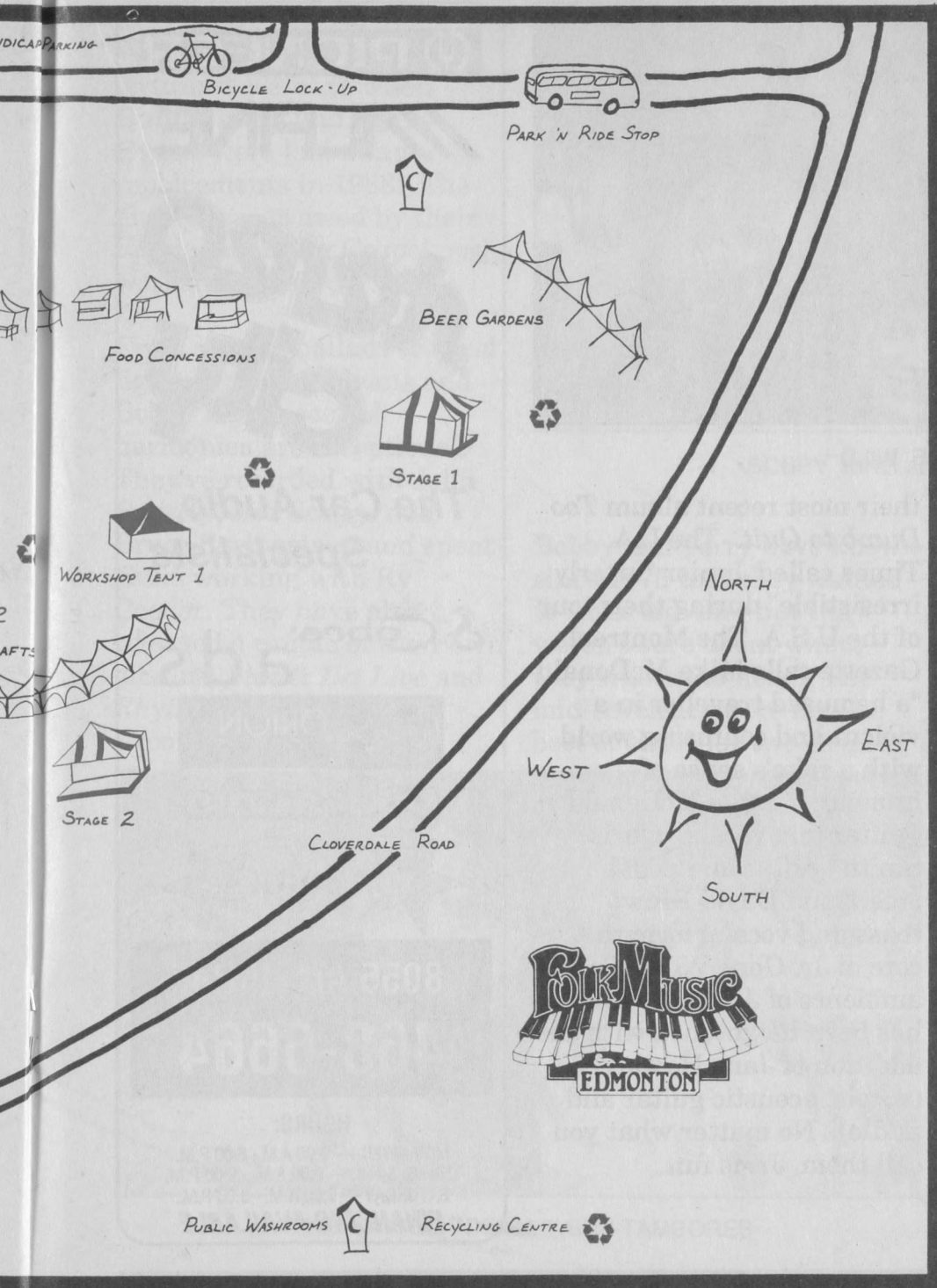
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JR. GONE WILD

singer/songwriter concert series. Kit is currently working with Murray McLauchlan on his weekly CBC show *Swinging on a Star* and performs with local Toronto musicians such as singer Amanda Marshall, country singer Mary Lynn Renn, and a rock band called Bag of Toys.

**Jr. Gone Wild** is amiably rude, raw, tough, unpolished and remarkably sensitive. Their music defies definition - post-punk country rock may be the most accurate the press has been able to come up with. The band has received rave reviews for

their most recent album *Too Dumb to Quit*. The L.A. Times called Junior "utterly irresistible" during their tour of the U.S.A. The Montreal Gazette calls Mike McDonald "a bemused traveller in a violent and confusing world with a rake's sense of humour." Mike McDonald (guitar and vocals); Chris Smith (guitar and pedal steel); and David Brown (bass and vocals) form the core of Jr. Gone Wild. The ambience of Jr. Gone Wild has been heightened with the addition of Jane Hawley (vocals, acoustic guitar and fiddle). No matter what you call them, Jr. is fun.

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We didn't realize how fortunate we were when **Bobby King** and **Terry Evans** were last minute replacements in 1988! The audience was awed by their Sunday morning Gospel workshop that year.

From steamy ballads to vocal lightning, Terry Evans and Bobby King's soulful harmonies are exceptional. They've recorded with John Fogerty, Boz Scaggs and Bruce Springsteen and spent years working with Ry Cooder. They have also released a couple of their own albums; *Live & Let Live* and *Rhythm, Blues, Soul & Grooves*.



BOBBY KING and TERRY EVANS

Bobby and Terry have known since 1975 that they wanted to work together but they weren't sure about where they wanted to head. The mid-seventies were not the best of times for two gospel/

soul singers. R & B has resurfaced in the '90s and Bobby says, "R & B is trying to come back, and it's our turn."



TOTO LA MOMPOSINA Y SUS TAMBORES

One of Colombia's leading voices, **Toto La Momposina** is backed by musicians who play and feel the traditional music of the Atlantic coast of South America. Toto formed the group in 1968 while researching folk music. She realized that without tremendous effort these traditional folk forms would face extinction. Their repertoire incorporates traditional dances that draw from the melting pot of Colombian society.





DALE LADOUCCER

Performer **Dale Ladoucer** developed a passion for a very unusual instrument which she discovered about five years ago. This stringed instrument, called a stick, is extremely versatile; Dale



LADYSMITH BLACK MAMBAZO

can play the stick either as a bass/guitar or as bass/keys. Currently working as a soloist, Dale has previously worked with bands and duos in the Edmonton area. Dale says her pipe dream is to play "with Tom Waits, any

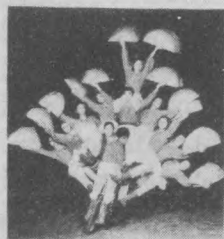
time, any space." **Ladysmith Black Mambazo** had rarely left South Africa before their 1987 Graceland World Tour with Paul Simon. The Graceland Tour introduced these ten South African

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singers to a whole new spectrum of people and quickly brought the group international fame. While touring the United States, Joseph Shabalala, the group leader, though having a wonderful time, frequently felt homesick. Joseph's reflection has become the band's latest release, *Two Worlds, One Heart*.

Ladysmith Black Mambazo - meaning the Black Axe of Ladysmith - an epithet they earned by consistently mowing down rival groups at the fierce singing competitions where a cappella songs are demonstrated for the local citizenry. The traditional music sung by Ladysmith Black Mambazo was born in the mines of South Africa. Called "isicathamiya," it was sung by black workers who were taken to mines far away from their homes and families. After a six-day work week, they would entertain themselves by singing and dancing into the wee hours of Saturday night. A master of harmonica, author, composer and foot-stomper (podorhythmist),



ALAIN LAMONTAGNE

**Alain Lamontagne** is truly unique. A 1983 Felix winner for his instrumental *Souffle*, this Montrealer has aroused the enthusiasm of the international press. Lamontagne is becoming a fixture at folk festivals across the continent, and critics refer to him as an "indescribable phenomenon." His music ranges from traditional Quebecois to South American, from tango to modern rock. Alain's stories tell of learning, anguish, union problems and death; more than hilarious, he is delirious.



PATTY LARKIN

**Patty Larkin** has always known that she wanted to be involved in music. Her songwriting is as eclectic as her music. A poignant lyricist, her songwriting muses on the paradox of human life, accented by her satirical sense of humour. Critics hail the latest Windham Hill recording sensation as "a fast rising star on the new urban folk scene." The Oakland Tribune says Patty Larkin is "right up there with Tracy Chapman and Suzanne Vega." Her brand new release, *In the Square*, showcases Patty at her best. The Boston Globe says "If you've never seen Patty Larkin in concert, your life is impoverished."

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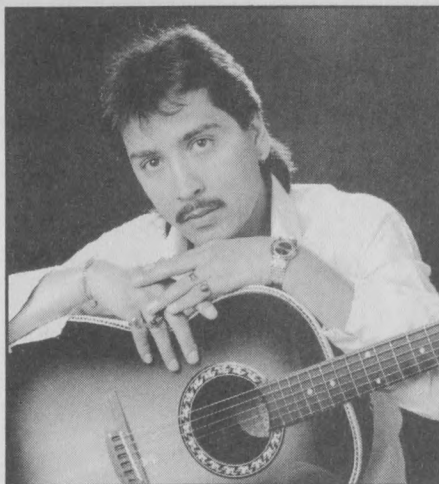
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Oscar Lopez's fingers fly across his guitar in a style that has been described as fantasy of Latin strings or Latin jazz fusion. Whether Oscar plays samba, rumba, jazz, flamenco or classical tunes, his captivated audiences respond in a roar of delight.

Oscar was born in 1953 in Santiago, Chile. His musical career began at the age of 10. Self-taught, he played violin in his church for two years. To broaden his musical horizons, Oscar studied music at the University of Chile. After two years of study, Oscar realized he would be better off exploring



OSCAR LOPEZ

the limits of Lopez than the limits of the educational system. For the next six years, he played festivals and concerts, and worked on commercial jingles. In 1979, seeking brighter horizons and new musical challenges,

Oscar emigrated to Canada and settled in Calgary in 1984. Last year, after meeting British guitar virtuoso Martin Simpson at the Edmonton Folk Music Festival, the two got together and recorded an as-yet-unreleased album of guitar duos.

**Los Lobos** has achieved a rare mix: critical as well as great commercial success. Well known for their unique blend of roots rock, Latino spirit and introspective lyricism, they have consistently managed both career success with artistic daring and integrity.



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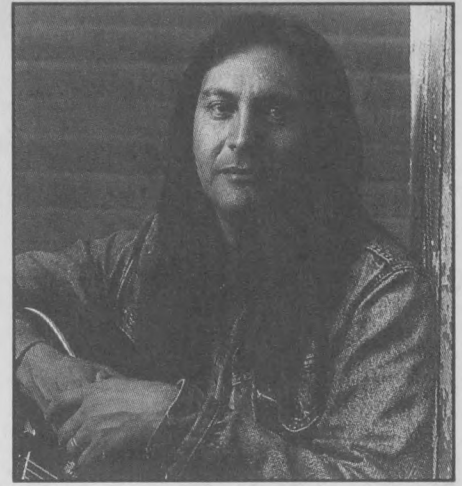


LOS LOBOS

This unique band includes Conrad Lozano (bass & vocals), Louis Perez, Jr. (drums & vocals), Cesar Rosas (guitar & vocals), David Hidalgo (guitar, accordion & vocals) and Steven Berlin (saxophone). David Hidalgo and Louie Perez also happen to be one of the most gifted writing teams around. Together for 17 years, their latest project, *The Neighborhood* is described by the L.A. Times as a "soulful, thoughtful body of work." This album is perhaps the most impressive showcase of their talents to-date. Rolling Stone says, "In a period when grace is a rare commodity in popular music,

the new Los Lobos album soars with it."

Los Lobos have been winning accolades for their recordings for years. They won a 1984 Grammy for *Anselma*. The band soared to the top of the charts in 1987 with *La Bamba* taken from the motion picture soundtrack of



BILL MILLER

the same name. They followed that success with the Grammy award-winning *La Pistola y el Corazon*.

**Bill Miller** likes to capture "intimate snapshots of human relationships." His contemporary acoustic music

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combines with a series of story-oriented slice-of-life gems that celebrate the triumph of the human spirit.

The toughest choice for Bill may have been between a career as a performer or one as an artist. While attending university in Wisconsin, he played clubs to help pay the bills. Bill has spent six years in Nashville where Michael Martin Murphy encouraged Miller to work with his music. Both Michael Martin Murphy and Peter Rowan have recorded his songs. His latest album *Art of Survival* reflects Miller's native heritage and features his talent on the Native American courting flute.



KATY MOFFATT

After close to 15 years on the country music scene, **Katy Moffatt** received a nomination by the Academy of Country Music for "Best New Female Vocalist." Katy Moffatt has never lacked critical acclaim. "Katy

Moffatt...has a voice, that bluesy voice that could melt the spurs off a passing bullrider . . . a voice with soul as well as snap" says the *Calgary Herald*. Moffatt has worked with some of the best that Nashville has to offer including Tanya Tucker, her former mentor Hoyt Axton and guitarist Albert Lee.

Katy Moffatt is also a brilliant songwriter. She has collaborated with fellow singer/songwriter, Tom Russell, on 20-odd songs. One of their best-known collaborations is *Walkin on the Moon*. She recently demonstrated her songwriting prowess at the City Media Club during one

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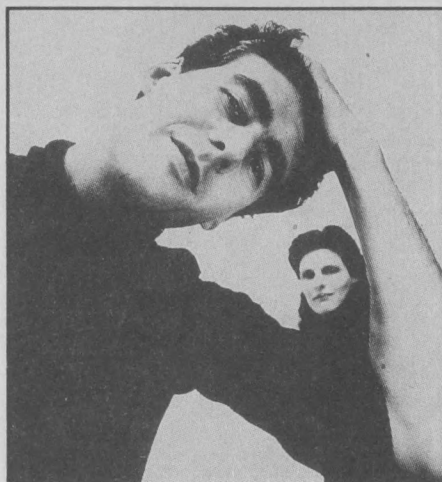




of the Edmonton Folk Music Festival's singer/songwriter concert series.

**Mouth Music** first came to the Edmonton Folk Music Festival's attention when we heard their distinctive and highly original sound on CBC last fall. The search was on. Contact was made and a deal was struck to bring this fascinating collaboration to Edmonton.

Until recently Mouth Music (translated from the Gaelic *Puirt-a-beul*) was understood to be an ancient musical tradition in which the human voice replaces the musical



MARTIN SWAN

instrument. That was until Scotsman **Martin Swan** and American **Talitha MacKenzie** introduced African rhythms and a large dose of modern keyboard technology to this stunning Gaelic art.



TALITHA MacKENZIE

Response to this duo's self-titled release on Mickey Hart's (of Grateful Dead fame) Rykodisc label has been amazing. As of May 4, 1991, the release had been three weeks at Number One on the Billboard World Music

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chromatic fiddle style, known by today's players as "Keith picking." A couple of years later, Keith was back with Rooney, and in 1969 **Eric Weissberg** joined the pair and recorded an album for Warner Brothers.

Weissberg's credits over the years include stints with such folk legends as the Tarriers. He's played in more than 8,000 sessions with artists as diverse as music itself - from Barbara Streisand to Willie Nelson, from Judy Collins to the Talking Heads. In 1973, his tune *Dueling Banjos* from the movie, *Deliverance*, hit Number One.

Add **Kenny Kosek**, one of

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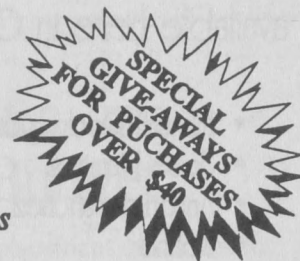
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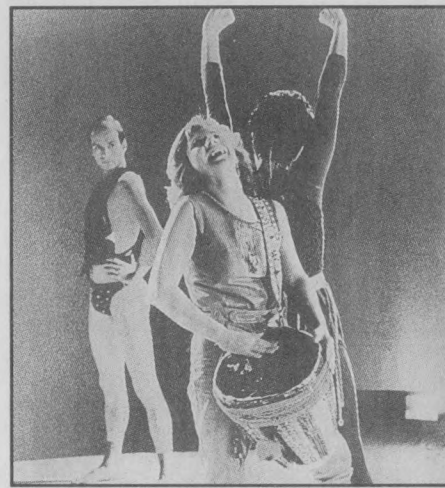


OYSTER BAND

the finest fiddlers on the American scene, and you have the **New Blue Velvet Band**. Kosek has worked with a wide range of artists: James Taylor, Jerry Garcia and the late Steve Goodman - just to name a few. He's appeared on Broadway, authored *Bluegrass Fiddle Styles* and produced a series of how-to video tapes.

The U.K.'s **Oyster Band** is credited with bringing roots music into the '90s. Voted Best British Band in Folk Roots readers' poll for three consecutive years, the Oysters have breathed new life into the English roots

scene. Melody Maker magazine described their last album, *Ride*, as "unique and compelling." All three of their recording projects have garnered critical acclaim from the most unlikely sources, and have successfully crossed over to a wider, rock-based audience. Oyster Band singer and accordionist, John Jones says, "The melodeon and the fiddle are old instruments, but there is nothing ancient about our music." John is joined by Alan Prosser on guitar; Ian Telfer on fiddle; Lee Partis on drums; and Brian Cooper on bass and cello. If any group is going to introduce slam-dancing to English roots music, it's the Oyster Band.



MARI BOINE PERSEN

The music and rhythms of Europe's north country are rarely felt outside a small minority of people known as the Sami. The Sami are often mistakenly referred to by the unflattering name "Lapp."

The Sami's musical heritage reflects the harsh political and natural climate. Against incredible odds, the Sami have kept not only their original dialect intact but they have managed to keep their story-telling, teaching, poetry and songs.

It is from that heritage that **Mari Boine Persen** draws her music. Accompanied by traditional Sami drumming,



### CRYSTAL PLAMONDON

flute and the Andean charango, Mari's music is simple but haunting. Her songwriting draws from her own difficult experiences. Her lyrics reflect her opinions on a wide spectrum of subjects; politics, social constraints within her country, the environment, and the trials and tribulations of her ancestors.

Francophone singer **Crystal Plamondon** launched her professional career with the release of a single and video of *Poor Boy / Pauvre gars* in the fall of 1988. Coming from the small northern Alberta town that bears her



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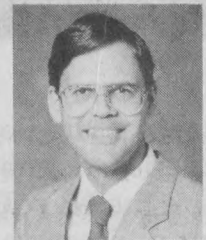
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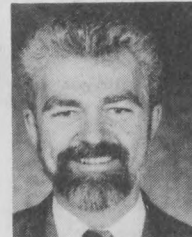
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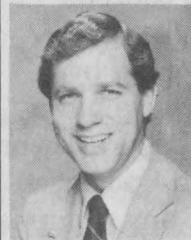
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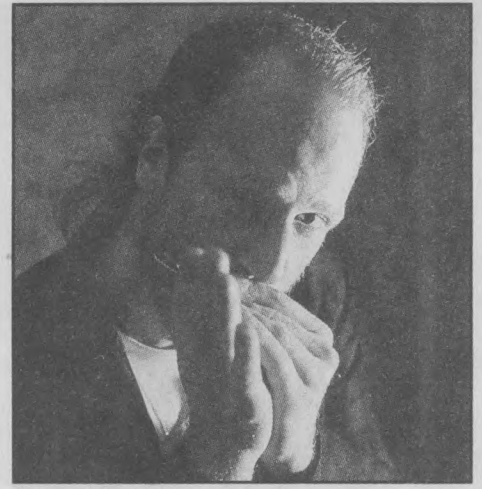


THE RANKIN FAMILY

name, Crystal started performing in a family band at the age of ten. Crystal believes people just want to have fun and that everyone should forget their troubles for awhile and just enjoy themselves. With her spicy combo of sizzling Cajun tunes and mellow country ballads it is difficult not to have a good time. The Journal's Alan Kellogg says "it's infectious stuff this beer drinkin', dancin', bon temps music, sold by a past master at selling a song."

The secret is out. **The Rankin Family** have been capturing attention and

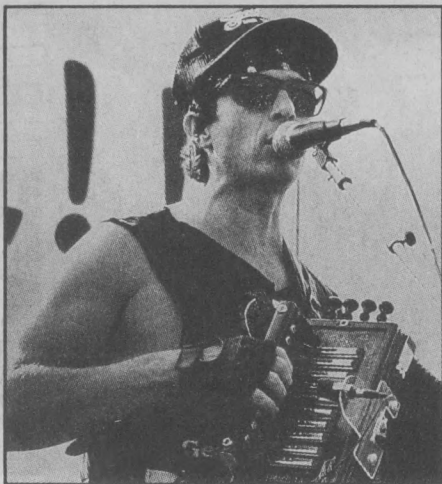
audiences in the Maritimes for years. Three albums, and sold out shows mark the success of these five brothers and sisters. Crystal-clear voices and superb harmonies make the quintet hard to ignore. Raylene, Cookie and Heather sing tunes penned by brother Jimmy. Add to that, outstanding piano and fiddle courtesy of John Morris, and it's easy to understand why the rest of the country is starting to stand up and take notice. Their first shows outside the Maritimes at the Mariposa and the Winnipeg folk festivals were marked by the same overwhelming response as their performances at home in Cape Breton.



RUSTY REED

Guitarist Amos Garrett says, "I have played with three of the best harmonica players ever and I'm happy to have **Rusty Reed** on my stage any time." Rusty developed his own identifiable style by listening to the likes of Sonny Boy Williamson and Paul Butterfield. He has been invited on stage by blues legends such as Pinetop Perkins, Spencer Davis, Joe Louis Walker and Sunnyland Slim. Rusty is becoming known not just as a soloist and session player, but as a band leader and an arranger as well. No stranger to folk festival audiences, Rusty just keeps growing professionally.





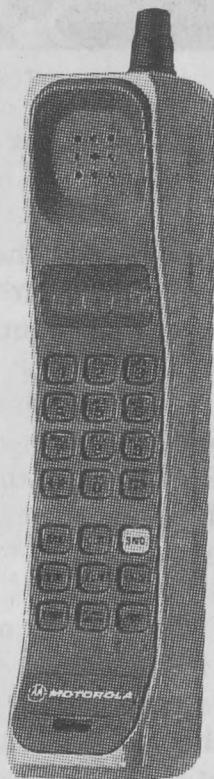
ZACHARY RICHARD

**Zachary Richard's** music is steeped in 400 years of tradition. Though proud of his roots, he acknowledges that zydeco, New Orleans, R & B and good old rock'n'roll are just as important. "I want to write songs that touch people regardless of their culture but what I know best is Louisiana."

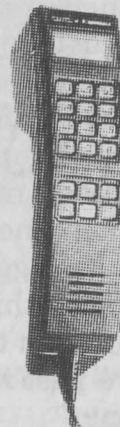
Zachary is delighted with his reputation as the bad boy of Cajun music. He says, "They call me the bad boy of Cajun music . . . and that's good." He has been frequently acclaimed as the Mick Jagger of zydeco, and known for his versatility, his A & M release *Women in the Room* has received rave reviews.

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Singer/songwriter, **Tom Russell**, has been pegged for many years by "those in the know" as one of America's finest singer/songwriters. His "killer sense of storytelling and . . . great ear



THE TOM RUSSELL BAND

for melody" have brought his work to the attention of Johnny Cash, Jerry Jeff Walker, Janie Fricke, Ian Tyson, Nanci Griffith, Sylvia Tyson, Katy Moffatt and numerous others, all of whom have recorded his material. A superlative writing partner, he has co-written with scores of notable writers familiar to festival audiences, including Katy Moffatt, Steve Young, Dave Alvin, Doug Sahm, Peter Case, Nanci Griffith, Ian Tyson, Dan Zanes, Sylvia Tyson, and Bob Neuwirth.

Since his debut album, *Ring of Bone*, recorded 15 years ago, Tom has released five more albums of original

material. His latest album, *Hurricane Season*, was released on Sonet Records in Scandinavia, and will appear on the Stony Plain label in Canada. His work has been featured in other media, as well on the sound track of Kevin Bacon's recent movie *Tremors*.

He will be joined at the Edmonton Folk Music Festival by Andrew Hardin on lead guitar, Fats Kaplin on accordion, steel, fiddle and harmonica, Bill Troiani on bass, and Mike Warner on drums.

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SAFFIRE - THE UPPITY BLUES WOMEN

**Saffire - The Uppity Blues Women** consist of **Ann Rabson** (guitar, piano and vocals); **Earlene Lewis** (upright bass, and vocals); and **Gaye Adegbalola** (guitar, harmonica and vocals). These three frank,

funny, independent, women have managed to turn their abundance of talent and close friendship into an acoustic blues trio that appeals to diverse audiences. Ann, Earlene and Gaye play and sing compelling,

sometimes raunchy yet good humoured acoustic blues. As the Washington Post put it, "even people who don't like the blues can't resist them."

Saffire has come a long way since hitting the road in 1988. The trio currently averages nearly 200 appearances a year and has opened for B.B. King, Ray Charles, Koko Taylor, Sweet Honey in the Rock and Nighthawks. Winners of the 1990 Downbeat Critic's Poll & W.C. Handy Blues Song of the Year, Saffire is gaining the recognition that they deserve. They have also recorded three albums, the latest being *Hot Flash!* on Alligator Records.



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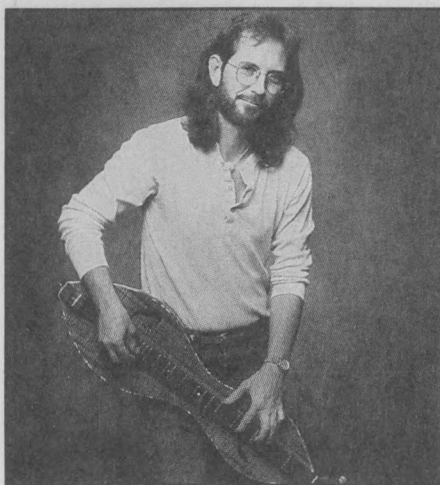
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Nashville Scene describes **David Schnauffer** as a "transplanted Texan who drags a long-forgotten instrument kicking and screaming into the 20th century. Years from now, they'll remember Schnauffer as the man who did for the dulcimer what Les Paul did for the guitar." David is a veteran of the dulcimer festival circuit and has won the National Mountain Dulcimer Competition and seven regional contests. But it was a move to Nashville in the mid-eighties that spread his name and talent beyond the growing cult of dulcimer enthusiasts. Within a year, David began receiving invitations to perform in



DAVID SCHNAUFER

recording sessions. He can be heard on several albums by the Judds as well as on recordings by Hank Williams Jr., Kathy Mattea, Holly Dunn, Emmylou Harris, Mark O'Connor, Dan Seals and the Wagoneers.

David's reputation leaped from music industry insiders to music fans with the release of his solo albums, *Dulcimer Deluxe* in 1988 and *Dulcimer Player* in 1989. Both were released on SFL Tapes and Discs, a label owned by David's manager, John Lomax III, who was also instrumental in bringing to prominence such critically successful iconoclasts as Townes Van Zandt and Steve Earle. The man who has been called "the Richard Thompson - or maybe the Eric Clapton - of the dulcimer" has yet to slow down to catch his breath. This year finds him working on another album with such artists as Albert Lee, Mark



# PHAROS

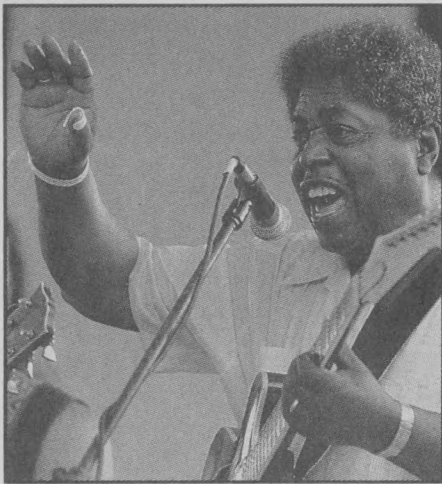
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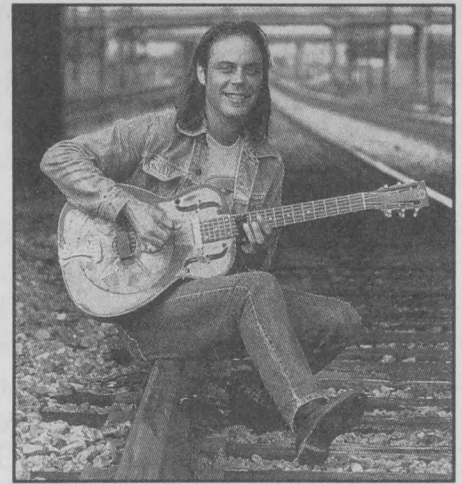
JOHNNY SHINES

Knopfler, Mark O'Connor, and Tex-Mex accordion legend Santiago Jimenez, Jr. He also has completed a book on scale studies and a songbook called *Dulcimer Country*. Both books will be released in 1991.



CANDY MARTIN SHINES

Raised in Tennessee, **Johnny Shines** played with legend Robert Johnson, then, like many blues greats, moved to Chicago in the early '40s. Johnny who quit the music business in the '50s. was encouraged to



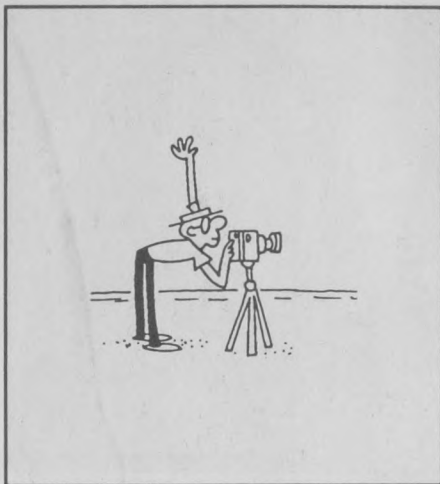
KENT DuCHaine

resume his musical career by a blues magazine editor in 1965. Shines' impact on the blues has not gone unnoticed. Living Blues calls him "the ultimate Delta bluesman, combining the classic styles he learned as a youth into a



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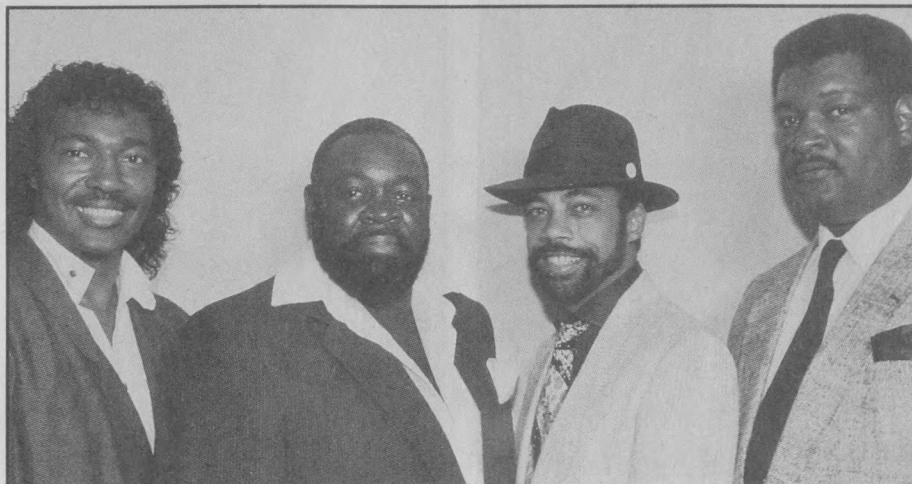


LINDI SMITH

personal style, fluent, creative, and forcefully talented."

Johnny plays with his wife, **Candy Martin Shines**, a talented singer/songwriter and with blues guitarist **Kent DuChaine**. He has been playing the blues for 17 years. "I'd listen to Cream and Hendrix and I found out it was based on the blues," he said. And he's been playing it ever since.

Vocalist **Lindi Smith** plays acoustic guitar and classical flute. Her father was a professional musician playing with the likes of



SONS OF BLUES

Gaye Delorme. Lindi has been playing the club circuit in Western Canada since 1977. Though currently playing in a trio with John Gorham on bass and acoustic guitar and Mike Bunting on mandolin and acoustic guitar, she has played in several blues bands. Lindi has played other folk festivals, the most recent being the North Country Fair and hopes to play more festivals in the future. Lindi's original music has been aired on 96 K-Lite and CKUA. Her future projects include an appearance on the Alberta Music Project.

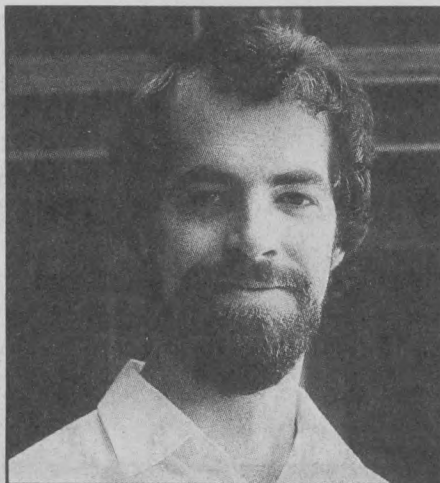
Described by Calgary columnist, John Rutherford, as "the most exciting harmonica player anywhere," Billy Branch brings his exciting **Sons of Blues** to the Edmonton Folk Music Festival for the first time. Branch earned his reputation at the feet of masters such as Big Walter Horton and Junior Wells. His harp can be heard on the albums of artists encompassing styles as diverse as Johnny Winter and Son Seals. Billy Branch formed the Sons of Blues in 1977. Guitarist Carl Weathersby shares many of the front man duties with a sound that rings of blues giant Albert King. The





TIGGE ANNE ANDERSEN

rhythm section delivers punch and soul with drummer Moses Rutues and Sons of Blues' newest member, bassist Felton Crews. Branch insists his members share the spotlight,



JOHN MARSH

and together they move and shake the blues world with new and creative ideas. The group **T.A.L.E.S.** - The Alberta League Encouraging Storytelling - is back on site to share stories and laughs. T.A.L.E.S. members include **Tigge Anne Andersen, John Marsh, Gail de Vos** and **Liz Dorman**. This



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enchancing group of storytellers weave their magic on a regular basis at schools, churches, festivals, and for radio audiences. They tell stories to touch the heart, evoke age old memories and comment on human vagaries with wit, charm, and warmth. Look for the newly published book,



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THREE TIMES THE BLUES

*Storytelling for Young Adults*, written by T.A.L.E.S. president Gail de Vos.

Since making their debut in May 1989, Edmonton's **Three Times the Blues** have become a household name on the local scene. Originally formed as a trio devoted to the classic sound of Muddy Waters' Delta blues, the group has since expanded to a quartet, incorporating some original material with well-known rock 'n' roll gems that have been rearranged with a definite bluesy feel. Larry Lever (vocals and guitar), Roger Stanley (guitar), Peter

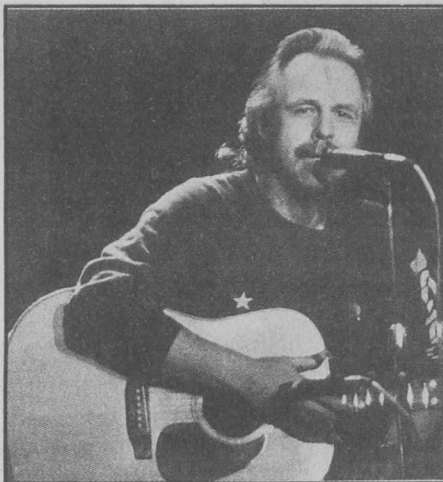
Hohn (drums), and Mark Andrews (bass) form Three Times The Blues.

**Cheryl Wheeler's** music defies description. She jokingly calls herself a "slash music" artist - not the "slash" of horror movies, but the slashes in descriptions like folk/rock, country/pop, and singer/songwriter. Originally from Maryland, Cheryl lives in Massachusetts. She made her professional debut in 1972, and by the late '70s was a well-known figure on the Newport folk scene, appearing with Tom Rush, Jesse Winchester, Gordon



CHERYL WHEELER

Lightfoot and Jonathan Edwards. In fact, she credits Edwards with playing a key role in her career. In 1978, Edwards found himself without a bass player a month before a tour. Cheryl answered the call, bought a bass, and learned the instrument as well as the material, all in a month. Cheryl has released four albums. The latest, *Circles and Arrows*, was recorded in Nashville with Jerry Douglas and Mark O'Connor, and is garnering high praise. Cheryl's sensitive lyrics and witty observations have attracted others to record her material, most notably Juice Newton, Linda Thompson, the country group Sawyer



STEVE YOUNG

Brown and Dan Seals, whose version of *Addicted* reached #1 on the country charts in 1988. This is Cheryl's first appearance at the Edmonton Folk Music Festival.

**Steve Young** doesn't follow tradition - he makes it. He's

recorded nine albums always to critical acclaim; he has literally toured the globe, and yet, he remains an enigma in the music world.

A man noted for his songwriting (including *Seven Bridges Road*, the title track of Young's 1971 Reprise album and an Eagles classic), Steve Young has bucked industry pigeon-holes from the beginning. "He's the only one on the scene with the possibility of becoming truly universal," says Waylon Jennings, "The dude has no earthly idea of how good he is. If he gets any better, I'll kill him." Singer/songwriter Tom Russell says, "I was deeply moved by the power and honesty of the songs."



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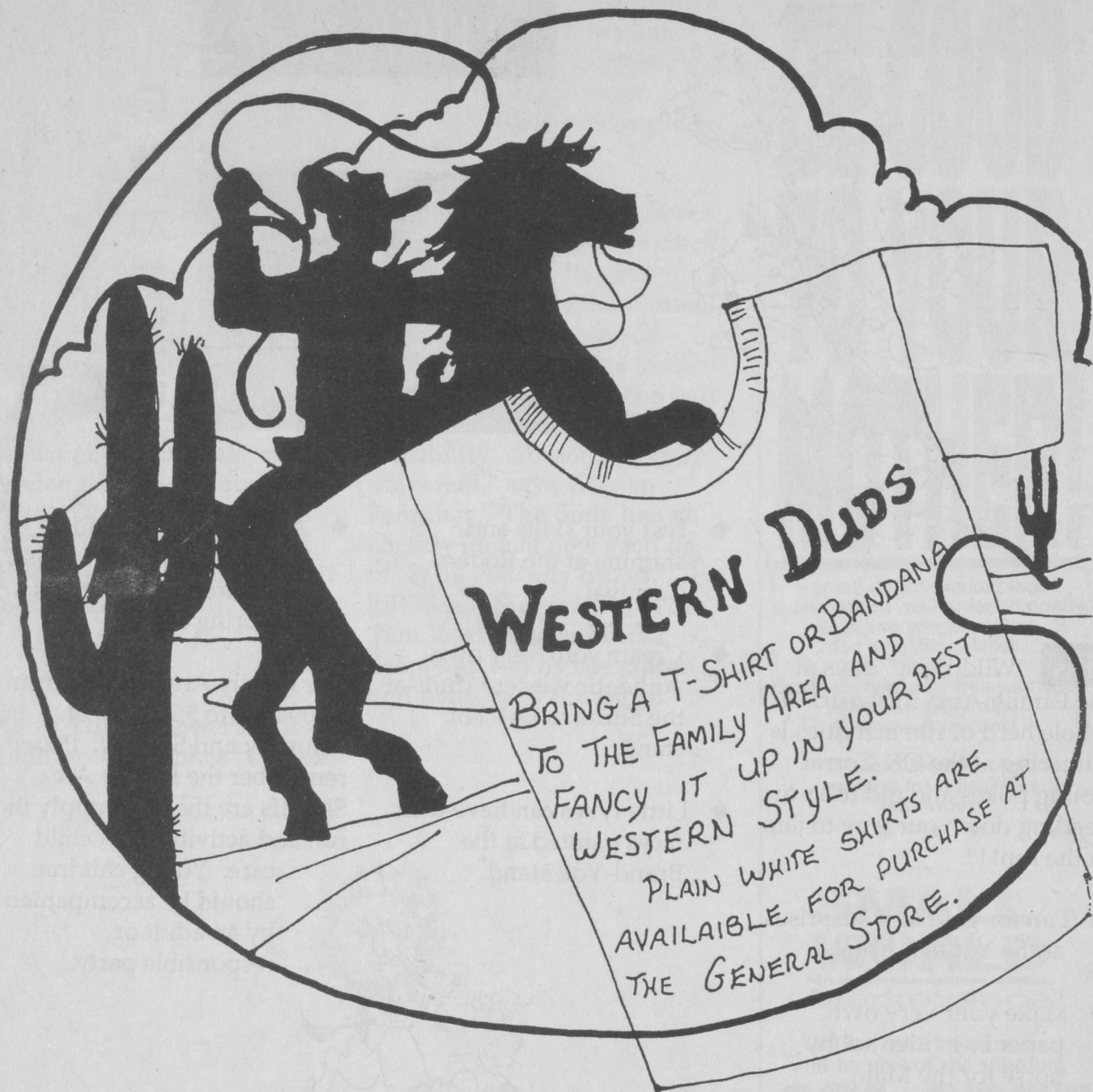
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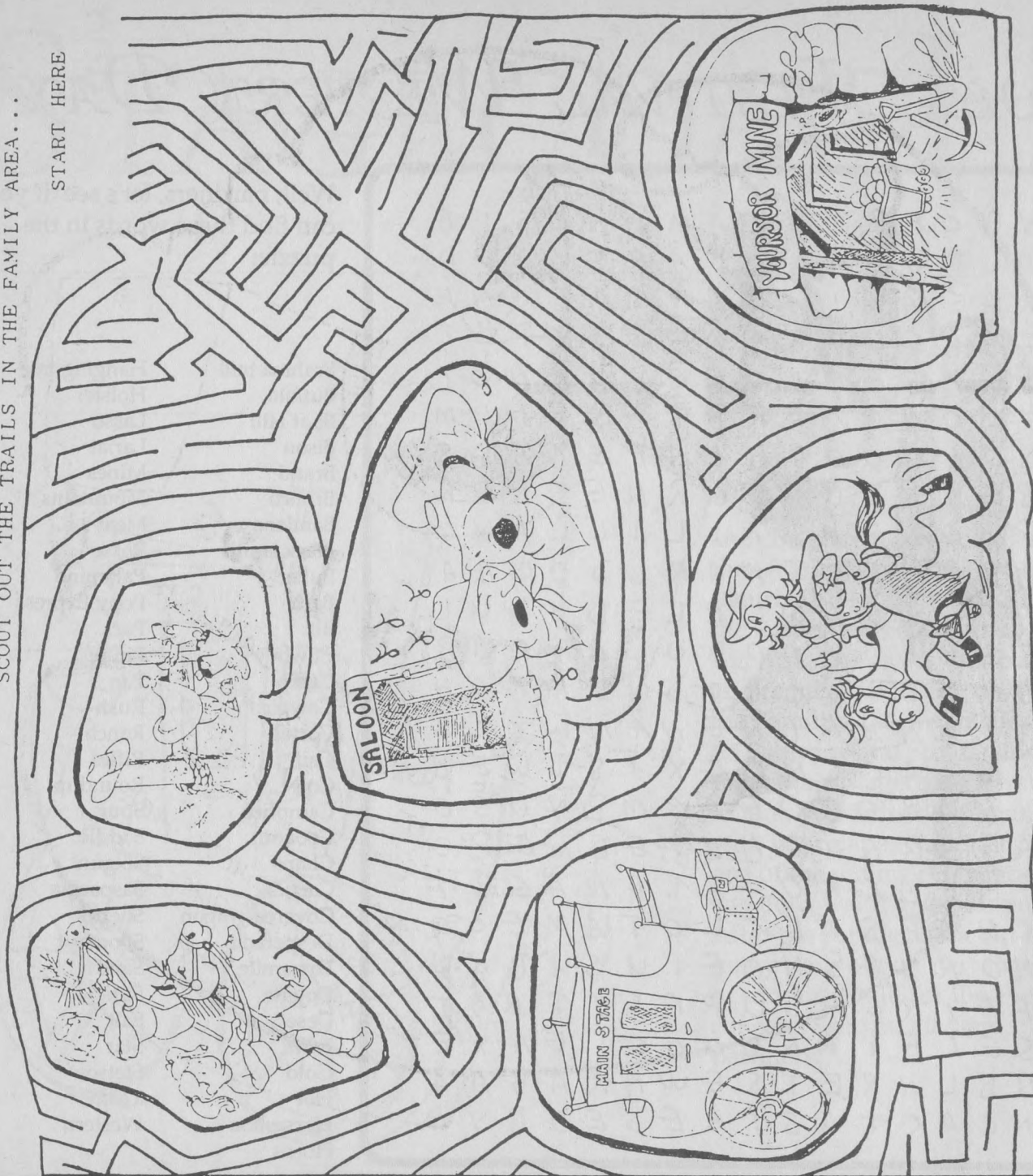
The Family Area is open from 11:00 a.m. to 5:30 p.m. on Saturday and Sunday. Please remember the Family Area Sheriffs are there to supply the fun and activities, not child care. Young children should be accompanied by an adult or responsible party.





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# FOLK FESTIVAL WESTERN DAY

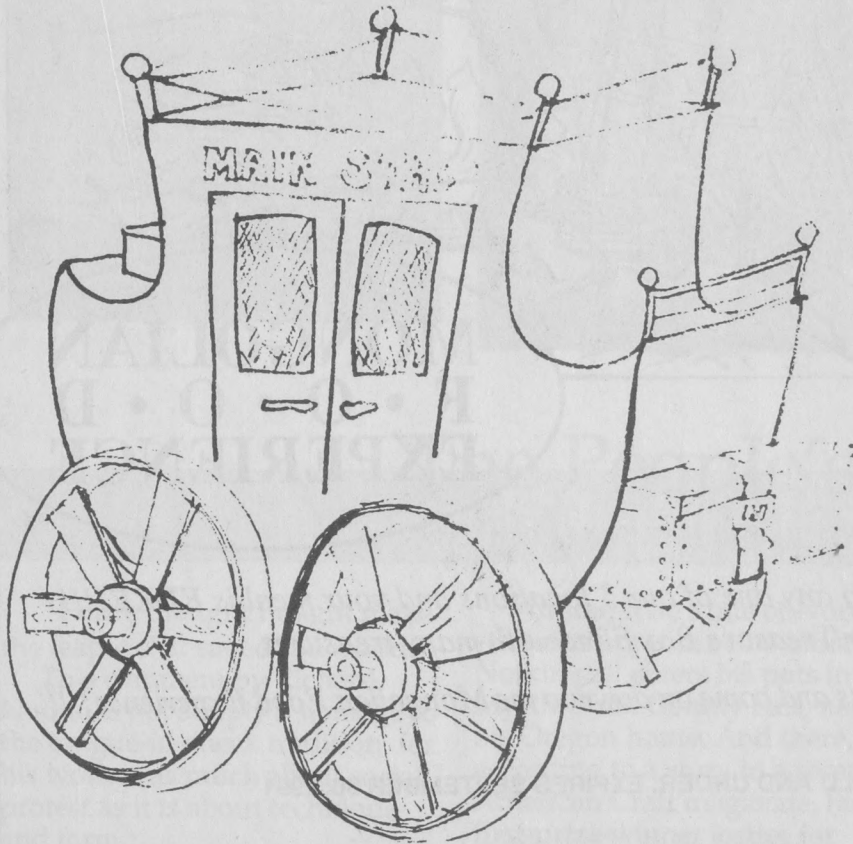
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| Boot Hill     | Lasso        |
| Bison         | Lariat       |
| Brand         | Mines        |
| Bronco        | Mountains    |
| Bandana       | Meat         |
| Black smith   | Posse        |
| Bullet        | Palamino     |
| Barn          | Pony Express |
| Bit           | Pack         |
| Cowboy        | Pinto        |
| Camp          | Pan          |
| Cowgirl       | Rush         |
| Corral        | Ranch        |
| Calf          | Rifles       |
| Cow           | Roundup      |
| Campfire      | Spur         |
| Cookout       | Saddle       |
| Chaps         | Sixgun       |
| Cactus        | Sasparilla   |
| Covered wagon | Sheriff      |
| Desperado     | Shootout     |
| Dynamite      | Sand         |
| Doggie        | Sun          |
| Desert        | Salt         |
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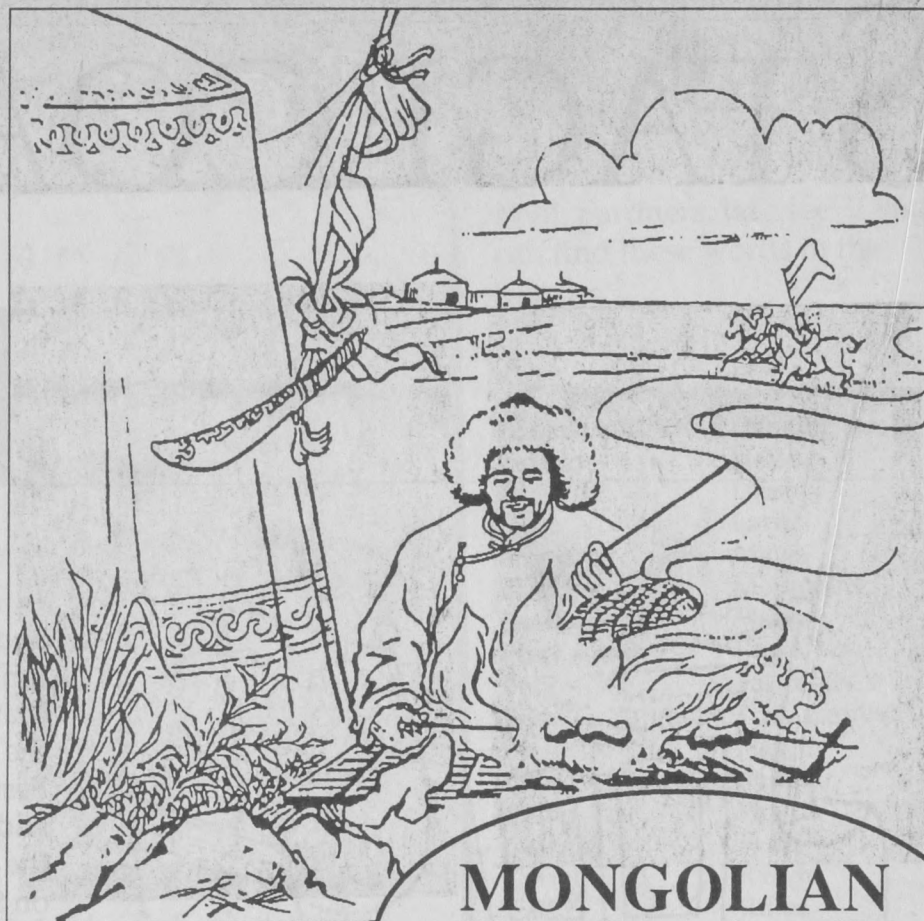
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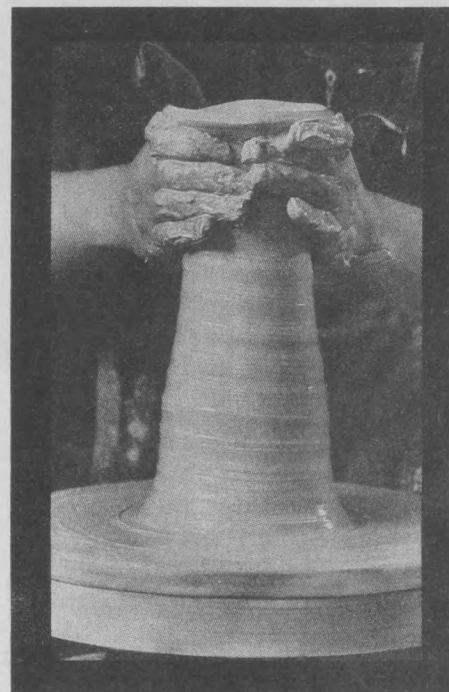
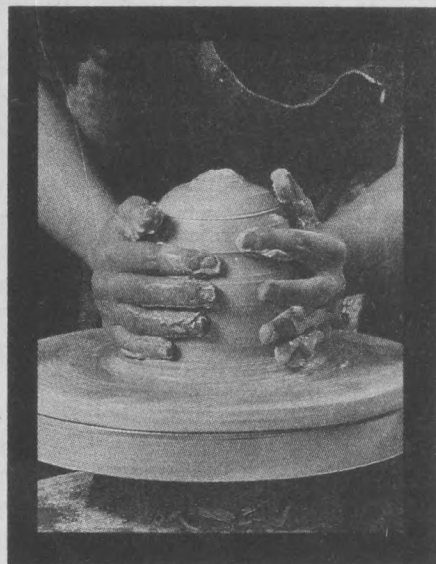
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# Crafts



## The People's Art

By ELIZABETH BEAUCHAMP

"I once thought I might make the teapot that saved the world."

This comment by Richard Notkin is not simply a homage to the tongue-in-cheek tradition, for his work is as much about social protest as it is about technique and form.

Although he's one of North America's premier clay artists, Notkin still enters his pots in the Myrtle Point County Fair, near his Oregon home. And there, according to a story in a recent American Craft magazine, his first-prize winner jostles for

space with a gaggle of ceramic Santa Claus figurines and turtles.

That anecdote sheds some light on just why crafts are a perfect complement to a folk festival, and why the same folks who are drawn to the Great Western Orchestra also respond

to David Belke's willow chairs, the ones that cheerily supply a natural hug along with their purely functional duty.

And why no folk festival should be without a craft component.

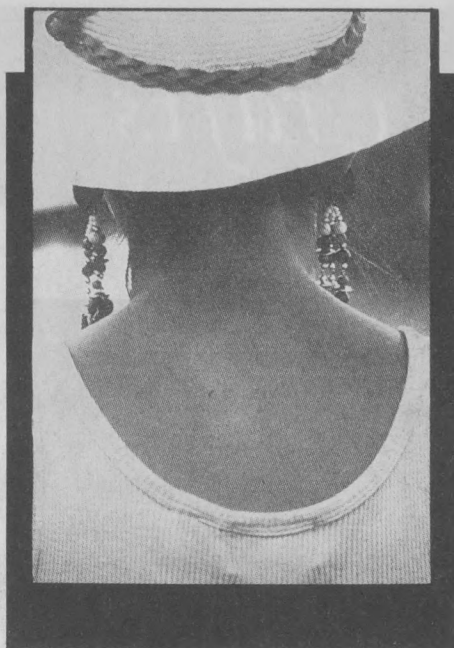
Even the "experts" can't agree on a precise definition of craft, just as folk music aficionados draw the line in different places. That's a decision for everyone to make for themselves.

However, the activity of hand-making as opposed to factory-made, or the idea of individual rather than mass production, can be used as a loose guideline.

But from phentex slippers to Ming vases, they're all craft.

Like folk music, craft was once a link to our past, and regional traditions, but craft is now quite often part of an ever-changing, international scene.

However, one thing doesn't



change. Craft is the people's art, as ageless as the first cup that was lifted to lips. It's also a great leveller, because we all share the need to drink after all. While the basic forms of many simple

objects grew out of natural responses to the human form, their honest beauty ensured their survival.

Some craftspeople are most interested in tradition and so their focus is usually on craftsmanship. It's a tremendous joy to see a time-tested design realized with care and skill in the old way.

On the other hand, craft is as contemporary as today's weather. It's a direct result of people solving design problems in response to how life is really lived, which often has nothing in common with an assembly line driven lifestyle ideal.

Actually, some of the most exciting craft around offers a commentary on the changing times by altering the traditional in a way that reflects on our future. If historical craft tells us about our real, day-to-day history, modern craft can be an



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It's no secret that any drink tastes better when poured from a well-designed and beautifully decorated pitcher, made by two human hands, attached to a body that swayed to the rhythm of the potter's wheel. Even the lowliest crafts often echoes a gentle, earthy rhythm which is transferred from the maker to the user through the piece.

Good craft is not necessarily one-of-a-kind, although it can be. For a living, craftspeople often rely on production work, a reasonably priced line of similar items. That's mostly the type of



craft you see at a folk festival and it's usually sold by its maker.

Like a singer-songwriter, craftspeople take a chance and open up their imaginations to strangers when they put their product out for display. That

makes even the shopping experience a far richer and personal one than we've come to expect at the department store.

In a consumer society, so affected by advertising, few of us have avoided buying too much

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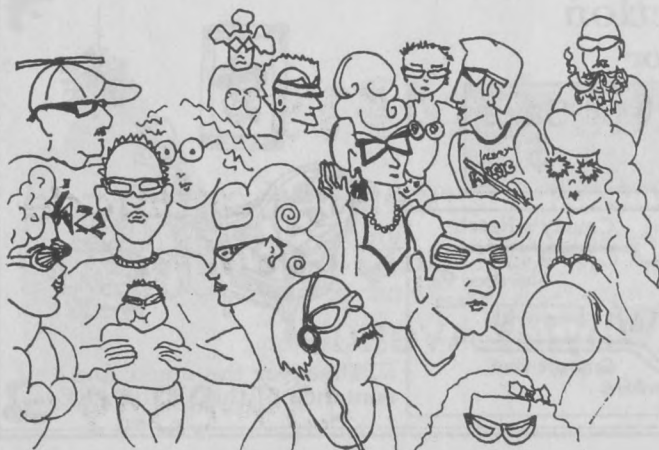
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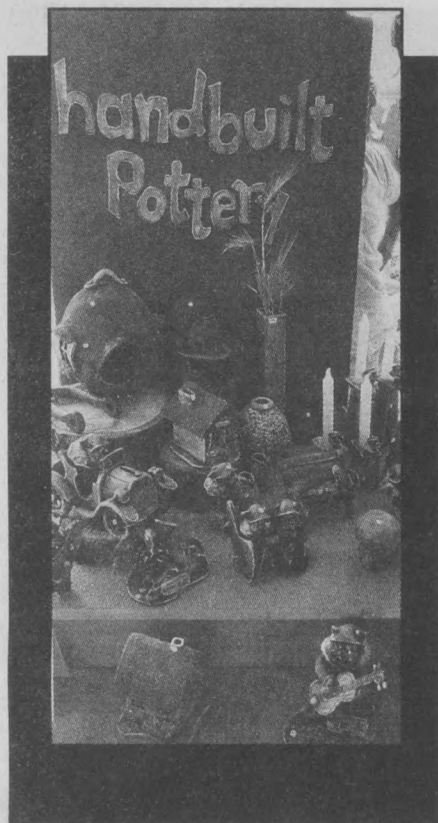
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of what we don't need at one time or another - and then still felt unsatisfied. By purchasing hand-made objects whenever possible, we can disrupt that cycle.

Whether choosing a bowl or an earring, we make our decision in a personal way, not because of advertising manipulation. And because crafts are so satisfying, we find ourselves buying less and enjoying it more.

Another part of their allure is that hand-made things are usually designed to last, and so a hand-crafted choice can be a decision that respects the ecology of this beleaguered planet.

It's true that craft encompasses almost limitless variety. It can be austere, raunchy, gentle, gutsy, sophisticated, raw or funny. In aesthetic, social and functional terms, it can be very good or very

bad. Most is somewhere in between those poles.

When your eye meets yet another wooden goose-cutout with pastel ribbon around its neck and the adjective "cute" pops out of your mouth, then you're probably looking at bad craft.

But if a piece engages you in a way that leaves you a little more thoughtful than before, then chances are it's good.

Support it. Good craft is what the world needs more of. It feeds the soul.

*Elizabeth Beauchamp is an Edmonton visual arts critic.*

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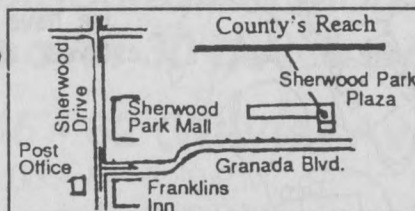
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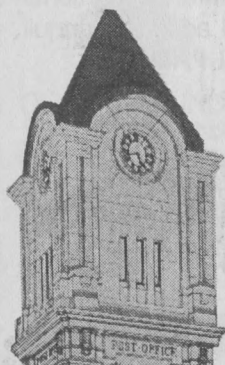
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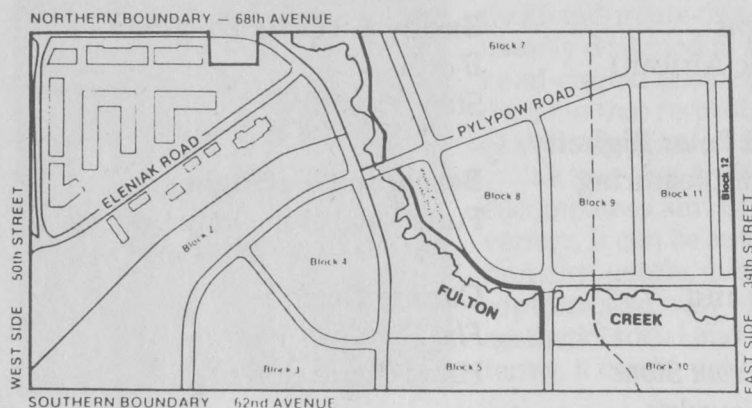
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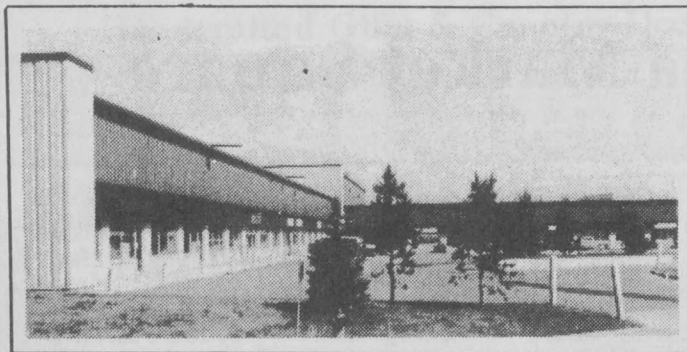


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# MUSIC IN WILD ROSE COUNTRY

by James Keelaghan

I was born and raised in Calgary, yet, oddly enough, I did not have much exposure to country music. What I listened to was largely folk, and it never occurred to me to think it strange that there was so much of it around.

Alberta is an anomaly in terms of folk music. With a population of just over 2.5 million, the province boasts at least eight functioning and well-attended folk clubs, six summer festivals and a variety of commercial clubs not adverse to

presenting the genre. The government has been supportive. Through organizations like the Alberta Foundation for the Performing Arts and Alberta Culture, artists can get help with much-needed publicity and promotion. Clubs and festivals can use funds to create a base of support.

But to think success is only because of government support would be misleading. The most important feature of the folk scene is the grassroots (no pun) nature of the organizations that

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keep things going.

The Alberta concept of folk club first came to life in the late 1970s. Lynn and Barry Luft are the godparents of folk in Calgary. This couple would regularly crowd people into the basement of their house for concerts and sing-a-longs. It was this sort of involvement that fuelled the Alberta folk scene. The key to success was volunteerism and, as a rule, the clubs remain volunteer driven. After the folk scene had to move to larger quarters, the emphasis on participation carried over. Each of the clubs had its own area of specialization. Some highlighted local performers and traditional music, some

concentrated on bringing in "name" performers.

In many ways the folk music of Alberta is the music of immigrants. Like our music, people too are imported to the Prairies. The influences come from far and wide, from Chile to Ireland, from California to Africa.

Alberta's rural landscape is an ethnic quilt: Ukrainians around Vegreville, Icelandic people around Innisfail, Franco-Canadians around St. Paul, Americans around Delburne. Each community has its own flavour and its own heritage, though in most cases, the history is recent even if the tradition is long.

In a sense, tradition in Alberta is constantly being written. Richard White, a singer-songwriter from Edmonton, worked on a project putting the poems of Stephan Stephanson (an Icelandic writer, resident in Alberta in the early years of western settlement) to music. At the same time you can go out and hear an evening of music by one of Stephanson's latter day relatives, Bill Bourne.

Without a long-standing traditional base, it would be easy to ghettoize performers into ethnic or specialty music categories, but I believe Alberta's experience is different than that. The musical lines have always been fluid, and the opportunity for cross-fertilization is rife.

When Oscar Lopez came to Canada from Chile 10 years ago,

first to Winnipeg and then to Calgary, he found a large and thriving Latin American community. But lively as that community may be Oscar has not been confined by its borders. He has been acclaimed for his virtuosity on the guitar but he has applied his considerable talents not only to Latin music, but to other genres as well.

Alberta has seen successive waves of immigration from the United States; in the late 1800s with cattle, in the early 1900s with agriculture and in the 1940s and 1970s with the oil boom. These immigrants brought along their love of the ballads of their home-grounds of Kansas, Oklahoma and Texas. They also created a base for country music in Western Canada. One only has to attend a Wilf Carter concert in rural Alberta to realize the impact that country music has made in a relatively sparsely populated and largely agrarian province.

That country tradition carries on. In the 1970s, a young David Wilkie (appearing here as part of the Great Western Orchestra) struck out from the wilds of California eventually landing in Alberta, hearing, so it is rumoured, that it was "cowboy heaven". He found receptive ears for the familiar western swing and more traditional cowboy music.

But immigration can also be internal. In part, the folk club scene in Alberta drew strength



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from the fact that a large number of people from the Maritimes, Quebec and Ontario arrived in Calgary during the boom years.

For all its red-necked image, Alberta has a long history of social protest from the drive to unionize the southern coal fields in the early part of the century to the current fight an elected Senate. Something of the populism of the American immigrants, the democratic traditions of the Icelanders, the ideals of the social reform movement in the 1920s and 1930s has carried down to the present day.

The new social activism of the 1990s is best illustrated by Edmonton ensemble, Juba! Though working out of Edmonton, they sing the music of Africa, and southern spirituals, along with more western music. They choose their material with a keen eye to the socially relevant and are proof that Albertans can be outward looking.

The challenge to the Alberta folk music scene is to sustain an atmosphere where all these influences are allowed to mingle. I keep having an image of a Malaysian melody, played on pedal steel guitar with a Latin backbeat and an African harmony stack.

*James Keelaghan is a singer and songwriter, who lives in Calgary.*



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# LIVE

# ROOTS

# MUSIC

BY

ROD CAMPBELL

Late Sunday night, Ian Tyson's *Four Strong Winds* will resonate around Gallagher Park. One last final cheer will follow, then silence. And so the most popular weekend on the local roots calender will end, not with a clang but a whisper.

Now the optimists amongst you might mention there are only 363 days left until the next one - 1992 being a leap year. But hopefully the newly converted will paraphrase Bob Geldof's concluding thoughts on Live Aid. "Is that it?" wondered Geldof. Well, in the case of ongoing live roots music in this city, the answer is no. While not always well publicized, many local clubs and pubs offer a variety of home-grown, as well as national and international acts, throughout the year.

For instance, The City Media Club

continually offers some of the most celebrated blues artist in the business. There, in a funky

intimate venue with great sight lines, you can expect to see the likes of John Hammond Jr., Clarence "Gatemouth" Brown, Pinetop Perkins, Billy Branch and Three Times The Blues. Not only that, but the club also brings in folk acts (Loudon Wainwright III), zydeco (Ponty Bone), and country outlaws (Tom Russell and Katy Moffatt). Plus, it holds an open stage once a month for budding roots musicians.

Other noted blues hangouts include the Ambassador Hotel

and the Commercial Hotel. It's Saturday afternoon jam sessions are an integral part of the local blues scene.



Those more interested in acoustic or Celtic music can often find what they want at the South Side Folk Club. During the past 12 years the club has brought quality performers like the late Stan Rogers, Stephen Fearing, Bill Bourne and Alan MacLeod, June Tabor, Capercaille, Battlefield Band and Spirit Of The West to the anachronistic but cosy confines of the Orange Hall. Concerts there run, on average, once a month from September through April.

The Full Moon Folk Club, which operates out of the Windsor Park Community Hall, runs more or less within the same schedule. Its concerts primarily, feature budding provincial and national talent in a living-room atmosphere. Past guests include James Keelaghan, Willie P. Bennett, Sid Marty and Jim Serediak.

The Ellerslie Folk Club completes the holy trinity. It runs four times a year and concentrates solely on providing local artists with a platform to showcase their talents. The club also organized its own one-day

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folk festival at the Ellerslie rugby grounds.

As for the bars around town, none match the Sidetrack Cafe for variety or consistency. For the past 10 or so years, the Track has brought quality acts such as Richard Thompson, Taj Mahal, k.d. lang, Weddings Parties Anything, and the Grievous Angels. It's also one of the few bars that advertise upcoming events extensively around town.

While the Power Plant on the University of Alberta campus leans towards rock acts, manager Don Moore has an eclectic taste in music, and now and then he books root rockers such as the Cowboy

Junkies, Crash Test Dummies and the Stoaters, as well as zydeco acts such as Major Handy and Wolf Cochon. The same can be said for The Bronx, arguably, the best club in town for atmosphere. It too brings in roots rockers like Five Guys Named Moe and God's Little Monkeys.

Now this city has no shortage of mainstream, country music bars. However, Tumbleweeds occasionally presents rootsier acts. The Nitty Gritty Dirt Band, Michael Martin Murphey and Mel McDaniel have all performed there in recent years.

So that pretty well takes care of the ongoing sources of

roots music, but don't forget special events. Jazz City continues to present brilliant world beat acts such as Salif Keita, Fatala and Mahlathini and The Mahotella Queens along with quality blues acts Roy Rogers, Otis Clay and Kenny Neal. And last winter, Mardi Grass ran for the first time. It featured Queen Ida and her Bon Temps Zydeco Band plus social veteran Johnny Adams. The event will continue to flourish say the organizers.

*Rod Campbell is the music critic for The Edmonton Journal.*

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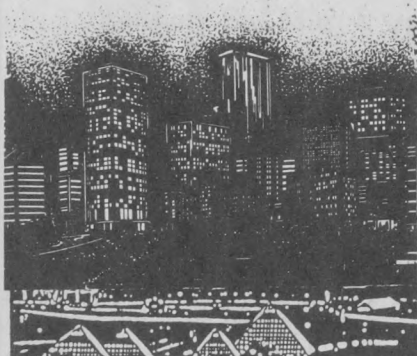
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BY

A.L. LLOYD

# ARISE

HOW

## A FOLK SONG MAY

**L**et us consider quite hypothetically how a folk song may arise and what course its life may follow. We will suppose a man is ploughing a field. The work is dull, and he is upset over his girl's behaviour. For diversion and comfort he begins to make a song. He may take a ready-made tune just as it is, or he may adapt it: he may review in his mind a number of melodies and choose from them a phrase here, a phrase there; or he may make a tune that seems to him wholly new, though in the nature of things it is like to be comprised mainly of old elements to which he has added a modest personal contribution. To this tune he sets his poem, probably likewise made up of old elements re-deployed, with additions from his own experience.

Some time later, in the kitchen when there is

company, or in the little pub on Saturday night when it is too crowded for darts or bumblepuppy, he tries out his song. It may be too poor or too private to be attractive, nobody takes it up, and it dies on the singers' lips. On the other hand it may be an apt statement of a common emotional experience and may correspond nicely to the climate of the time, and at

least one of the listeners likes the song well enough to want to take it into his own repertory. On the way home from the cottage or pub this second person runs the song over in his head. Parts of it have slipped his memory, so he fills in the blanks for himself. Other parts he does not like so well, so he sets his own fantasy to work. By the time he is ready to sing the





song it is already somewhat different from the original.

Perhaps a carter carries it into the next county and introduces it to a new community. The song spreads from mouth to mouth, place to place, parent to child, age to age, and so enters the vast reservoir of the collective memory. There it will lead a capricious life of fluctuating fortune. It may divide into countless variants, some close to the original, some so far-removed as to constitute

virtually new songs. At times it will be circulating in the liveliest way; at other times it will almost disappear, at least temporarily gone out of fashion, no longer corresponding to the psychological need of the time. Perhaps other variants more in tune with the spirit of the era may chase the "original" right out of the folklore circuit.

But let us presume that in some of its forms our song goes on being sung more or

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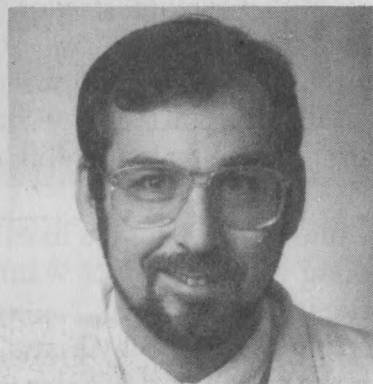
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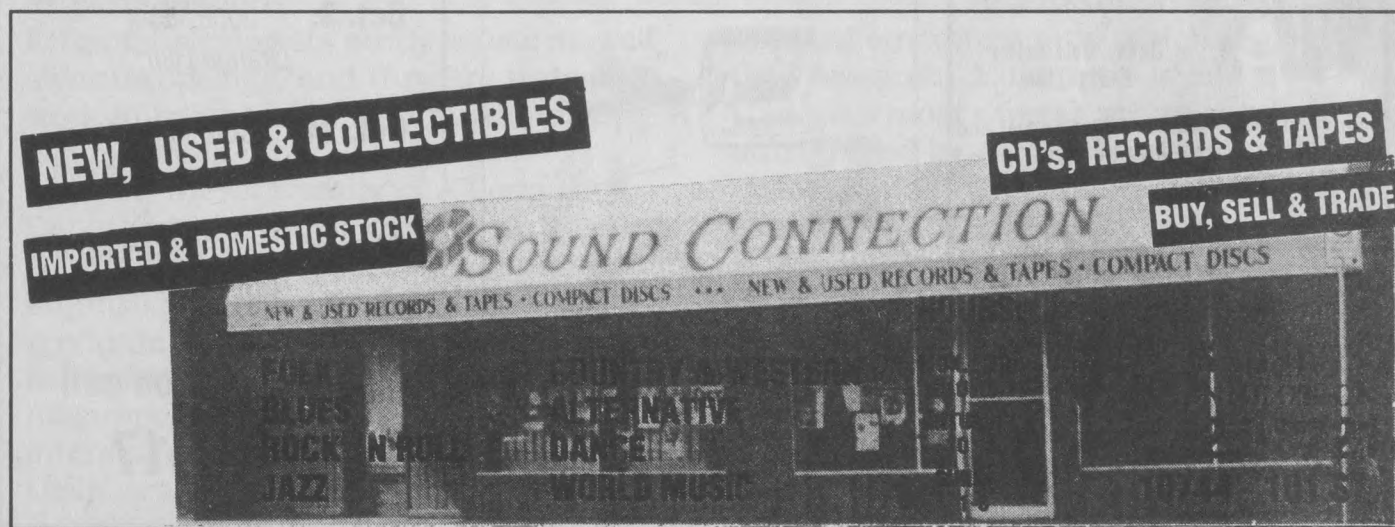
less as the ploughman first put it together. At some stage perhaps a broadside ballad seller hears the song, likes it and reports it to a publisher who prepares and issues his printed version which begins to circulate alongside the oral sets. The printed version itself undergoes some alterations in the course of passing from singer to singer, but the text on the ballad-sheet is likely to have special prestige - deserved or not - and very many singers are likely to go on singing the song more or less as printed, that is, the text becomes partly fixed even if the tune goes on varying in detail.

At some stage, perhaps at the peak of the song's life -

it may be centuries after the ploughman first brooded on his sweetheart's caprices and produced his ballad or it may be within a decade or two - or some stage, then, a single version becomes dominant. Other variants of the song go on circulating and fluctuating, improved by one singer, ruined by another; but one version establishes itself above all others. This version may or may not be one that has appeared in printed form, but it is found to be entirely memorable and satisfactory by a large number of singers. Unlike its more pliant brothers it seems to be almost impervious to change and where modifications in its words or tune do occur they

are of the slightest.

And so matters stand until times change so much that eventually the song comes to have no meaning and withers away, or else the whole repertory falls into dilapidation and passes mainly into the keeping of broken singers with vague memories and poor command of their art and the aging of the old tradition commences. Even so, the life of the song may not be over, for it may rise again in quite novel circumstances, in industrial cities, carried by a new order of semi-professional singer spread to some extent by print, gramophone and radio but still subject to the working or oral conveyance. And if, in



this "second existence", the milieu and circumstances of performance have changed and song moves more impetuously and the rhythm is more regular and the melody less fanciful and accompanying instruments are providing a harmony that used not to be there, still the function of the piece may not have altered much from the time the ploughman first shyly tried it out on his friends.

- *Reprinted with permission from Folk Song in England (International Publishers, 1967).*



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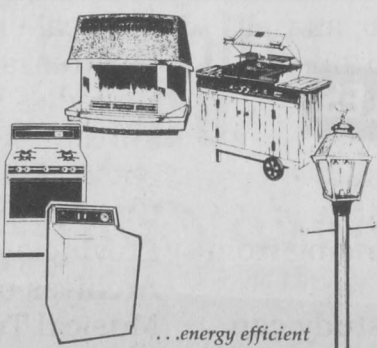
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*Provincial Museum*

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FOLK

PEOPLE'S

MUSIC:

MUSIC

by REGULA QURESHI

**E**thnomusicology is a new field of study with a difficult name but a clear objective: to explore the music and music-making of all people. The aim is to learn what makes music important and what it contributes to spiritual life, to economics and to the identify of groups and individuals. What do musical languages say, who are those who "speak" them, and what is a musical community? All this requires both academic and "hands-on" study, observation as well as participation.

Ethnomusicologists study music as well as anthropology, and they are trained to work in partnership with music-making communities.

At the University of Alberta the Department of Music offers a range of courses in ethnomusicology, ranging from an Introduction to world music to graduate seminars. Graduate study can be undertaken in either the Music or the Anthropology Department, reflecting the interdisciplinary nature of the field. Collaboration is also available with the

Department of Dance and with Ukrainian Studies.

Library resources in ethnomusicology are uniquely enhanced by the Smithsonian Folkways collection;



The University of Alberta is the only institution holding this collection in its entirety outside the Smithsonian Institute. Also accessible are the specialized collections of the Canadian Circumpolar Institute and the Institute of Ukrainian Studies.

The University of Alberta is located in a rich musical environment in which to pursue field research. Edmonton is one of Canada's most diverse urban centres surrounded by rural ethnic and native communities. Students can also draw on the rich historical resources of the Provincial Archives of Alberta, the Archives of the Canadian Society for Musical Traditions in Calgary, and of several community archives.

*Dr. Regula Qureshi teaches music at the University of Alberta.*

# CAN YOU IDENTIFY THESE FAIRLY COMMON INSTRUMENTS



Answers  
on Page 97

# TURN YOUR RADIO ON ...

CBC

## \* SWINGING ON A STAR

*Saturday 4:08 p.m. on AM*  
*Saturday 11:05 a.m. Stereo*

A show about songs and the people who write and perform them. Canada's best singers-songwriters team up with host Murray McLauchlan as they perform their favourites as well as new material.

## \* MUSICAL FRIENDS

*Sunday 1:33 p.m. on AM*

This is a program about the art of music, dealing with music creatively from the inside-out, to find out why people write and why they feel so passionately about their music. Host Marie-Lynn Hammond features mainly Canadian artists in performance and conversation.

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# CKUA AM•FM



**\* PRIME TIME**

*Monday through Friday*

*8:05 p.m. on AM*

This is not a music show by the customary definition, but host Geoff Pevere often includes a current look at the influences and prominent people on the folk and blues scene in his 55-minute nightly program.

**\* THE ENTERTAINERS**

*Sunday 2:25 p.m. Stereo*

Host Karen Gordon presents eclectic and adventurous shows featuring probing interviews and profiles of exciting new songwriters, such as Stephen Fearing and James Keelaghan, as well as shedding new light on national icons such as Gordon Lightfoot. The radio show includes a wide range of world music and an international disc pick.

**\* SATURDAY NIGHT BLUES**

*Saturday 11:08 to 1 a.m.*

Blues aficionado Holger Petersen hosts this almost two-hour package of the best in blues and boogie. The first hour features Canadian blues artists, performer profiles and concerts from across the country. The second hour of the program showcases an eclectic mix of international blues artists both past and present. Petersen, who is said to have "an encyclopedic knowledge of roots music", founded Stony Plain Records in 1975. Well known in Canada's blues community, Petersen frequently dips into his collection of over 3,000 blues records for the program. Canada's only national blues program starts its fourth season this fall.

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*\* Acoustics, Monday through Friday, 2 p.m.*

*A wide ranging selection of acoustical music with host Chris Allen.*

*\* All That and Jazz, Monday through Friday, 10 p.m. to midnight*

*A blend of Contemporary and Jazz oriented music designed for late-evening listening with host Chris Allen.*

*\* Natch'l Blues, Saturday, 3:30 p.m.*

*Background and biographical information about various regional styles of blues music, with host Holger Petersen.*

*\* Ragtime to Rolling Stones, Saturday, 4:30 p.m.*

*Hosts, David Gregory of Athabasca University and Brian Dunsmore of CKUA, review the history of popular music that was developed, mainly in North America, after the turn of the century.*

*\* H. P. Sauce, Saturday, 8 p.m.*

*Promising and established musicians discuss their music and lifestyle with host Holger Petersen, and perform selections of their work.*

*\* Later that same evening, Saturday 10 p.m. to 2 a.m.*

*Unusual combinations of contemporary and traditional music with host Cam Hayden.*

*\* Music for a Sunday afternoon, Sunday, 1:30 p.m.*

*A light mixture of folk and contemporary music with host Bill Coull.*

*\* World Music, Sunday, 8 p.m.*

*Join Tony Dillon-Davis for music from around the world, exploring how it has evolved traditionally as well as in its newer form.*

*\* Another Sunday night, Sunday, 9:30 p.m.*

*An unusual combination of contemporary and traditional music with host Cam Hayden.*

.....



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**\* In The Tradition, Sunday 8 p.m. - 10 p.m.**

Join Tom Coxsworth and Andy Donnelly for a lively, fast-paced two hours featuring the best in traditionally-based music, special features, news and views. Its Celtic music with a twist.

**\* Off The Wall, Wednesday 8 p.m. - 10 p.m.**

Host Doug Langille packs the whole spectrum of blues into two hours each week covering everything from heavy electric urban blues to acoustic, Delta blues with layovers in the jump and pre-war genres.

**\* Prairie Pickin', Thursday 7 p.m. - 8 p.m.**

Arthur Berman and Martin Aller-Stead bring you Edmonton's newest traditional bluegrass show. You will hear new and historical recordings by names ranging from the classic to the almost-unknown.

A definite must for the roots enthusiast.

**Before The Deluge, Saturday Noon - 2 p.m.**

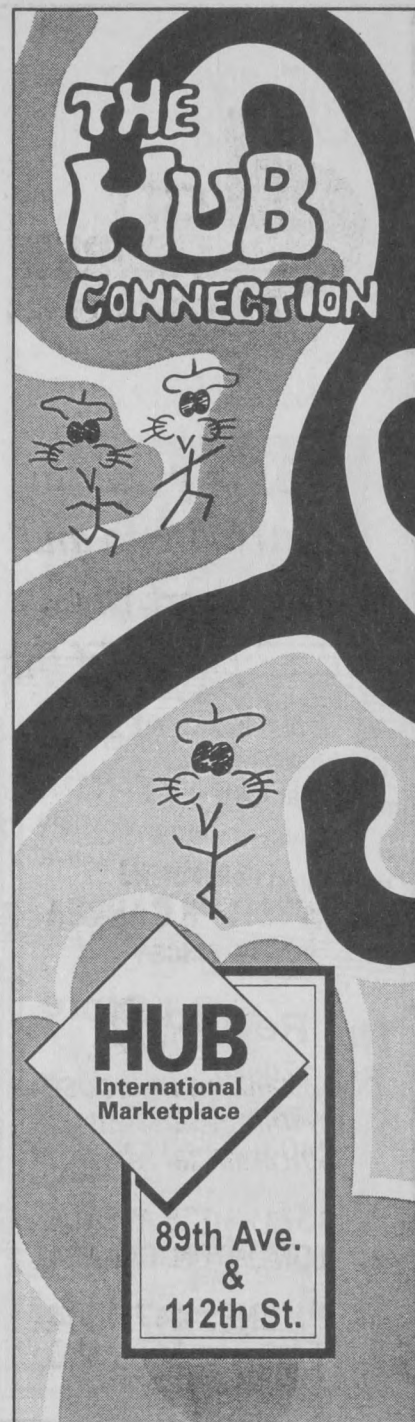
World beat, Celtic, blues, bluegrass . . . and your requests fill out this eclectic look at roots music. Join Mary Thurber for the latest releases on the folk scene.

**Dance of Life, Sunday 10 a.m. - Noon**

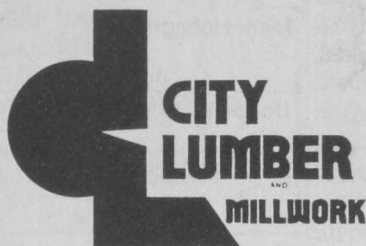
A variety of hosts (but mostly Mehboob "Mr. Gravity" Rahemtulla) bring you music that puts the world in motion. Whether it's African, Indian, or music from just around the corner, this program will bring it all together.

**Roots, Weekdays 9 a.m. - 11 a.m.**

A potpourri of musical genres featuring traditional and traditionally-derived music to kick-start your day. Country, blues, folk, world-beat and ore brought to you by a different host each day. You can't go wrong.







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## FAREWELLS . . .

**The** Edmonton Folk Music Festival notes with sadness the passing of the following musicians since the last festival.

Claudio Arrau  
Howard Ashman  
Maggie Benston  
Arthur Briggs  
Tom Clancy  
Gene Clark  
Marc Connors  
Leo Fender  
Alan Green  
Dave Guard  
Rufus Guinchard

Richard "Groove" Holmes  
Snuffy Jenkins  
JoAnn Kelly  
Steve Marriott  
Will McLean  
Jimmy McPortland  
Guthrie Meade  
Rocky Peck  
Doc Pomus  
Red Rector  
Vivien Richman  
Earl Robinson  
David Ruffin  
Washboard Slim  
Ben Smathers  
Stevie Ray Vaughn  
Marion Wade



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# SATURDAY WORKSHOPS

|         | STAGE 1   | STAGE 2   | STAGE 3   |
|---------|---|---|---|
| 11 a.m. | Concert<br>Lindi Smith  | Lots of Strings<br>Jim Rooney, Eric Weissberg,<br>Kenny Kosek, Oscar Lopez,<br>David Schnauffer, Bill Keith,<br>Rossey                      | Concert<br>Mark Holmgren  |
| 12 Noon | Concert - 11:45 a.m.<br>Crystal Plamondon   | The Funny Farm<br>Bob Bossin, Calvin Cairns,<br>Saffire - The Uppity Blues<br>Women, Patty Larkin, Cheryl<br>Wheeler                        | Concert - 11:45 a.m.<br>Dale Ladouceur                                      |
| 1 p.m.  | Concert - 12:30 p.m.<br>Paul James  | Old Time Music  | Concert - 12:30 p.m.<br>Great Western Orchestra                             |
|         | Concert - 1:15 p.m.<br>Jr. Gone Wild  | Jim Rooney, Bill Keith, Ken<br>Kosek, Eric Weissberg,<br>Acoustically Inclined  | Concert - 1:15 p.m.<br>David Schnauffer                                     |
| 2 p.m.  | TBA   |   |   |
| 3 p.m.  | Tribute to Robert Johnson<br>John Hammond<br>Paul James<br>Johnny Shines<br>Kent DuChaine | Wild Roses<br>David Wilkie, Oscar Lopez,<br>Dove (Jr. Gone Wild), Jane<br>Hawley, Jennifer Gibson   | Concert<br>Cindy Church and The<br>Rhythm Rangers                           |
| 4 p.m.  | Concert<br>Acoustically Inclined  | Accompanying Yourself<br>Steve Young<br>Clive Gregson<br>Patty Larkin<br>Bill Bourne  | Concert - 3:45 p.m.<br>Jann Arden   |
| 5 p.m.  | TBA   | Squeeze Box<br>John Jones (Oyster Band)<br>Teddy Borowiecki<br>Donald Shaw (Capercaillie)<br>"Fats" Kaplin (Tom Russell)<br>Zachary Richard | Concert - 4:30 p.m.<br>Johnny Shines, Candy Martin<br>Shines, Kent DuChaine |
|         |   |   | Concert - 5:15 p.m.<br>Steve Young  |

| STAGE 4   | TENT 1   | TENT 2  | FAMILY STAGE  |
|---|--|---|---|
| Puirt-A-Beul<br>(Gaelic Singing)<br>Capercaillie<br>The Rankin Family<br>Pamela Morgan (Figgy Duff)                                   | Songs of Doom and Gloom<br>Bill Bourne<br>Jann Arden<br>Steve Young<br>Katy Moffatt  | Open Stage<br><br>Please sign up<br>with Stage Manager  | Charlie Brown   |
| Dance and Celebrate<br><br>Figgy Duff<br>The Rankin Family<br>Toto La Momposina y sus<br>Tambores                                     | West Coast<br><br>Stephen Fearing<br>Allen Dobb<br>Ferron  |   | Fred Garbo and<br>Drue Franklin   |
|   | W.O.M.A.D. Presents<br><br>Marie Boine Persen<br>Rossy<br>Joji Hirota  | Vocalizing<br><br>Christine Collister, Karen<br>Matheson (Capercaillie),<br>Bobby King and Terry Evans,<br>Cindy Church                               | Storytelling<br><br>Anne Andersen, John Marsh,<br>Liz Dorman, Gail De Vos,<br>Paul Hann |
| TBA   |  |   |   |
| A Voice of One's Own<br><br>Ferron, Cheryl Wheeler,<br>Patty Larkin, Saffire - The<br>Uppity Blues Women                              | For the Record (You've<br>written your song, now what?)<br>Richard Flohil, Stephen<br>Fearing, Raylene Rankin,<br>Tom Russell, Mike McDonald<br>Jim Rooney | Open Stage<br><br>Please sign up<br>with Stage Manager  | Fred Garbo  |
| Prairie Songs<br><br>Bob Bossin, Calvin Cairns,<br>Cindy Church and The<br>Rhythm Rangers, Jane<br>Hawley, Great Western<br>Orchestra | Fiddle Tunes (With a Twist)<br><br>Ken Kosek (Fiddle)<br>Bill Keith (Banjo)<br>David Schnauffer (Dulcimer)<br>Alain Lamontagne, (Harp)                     | Pied Pipers<br>(Flutes and Whistles)<br>Pol Brennan, Guo Yue, Bill<br>Miller, Carlos Zamata Quispe<br>(Mari Boine Persen)<br>Marc Duff (Capercaillie) | Paul Hann   |
| You Play What?<br><br>David Schnauffer (Dulcimer)<br>Dale Ladouceur (Stick)<br>Rossy (Valiha)<br>Mark Holmgren (Xlirical)             | Cultural Survival<br><br>Michael Asch<br>Mari Boine Persen<br>Bill Miller<br>Ian Telfer<br>Alain Lamontagne  | Hit Men<br>(Inside the Music Business)<br><br>Richard Flohil<br>Jim Rooney<br>Katy Moffatt<br>Alan MacLeod  | The Great<br>Main Stagecoach<br>Parade  |



# SUNDAY WORKSHOPS

|         | STAGE 1   | STAGE 2  | STAGE 3   |
|---------|---|--|---|
| 11 a.m. | Gospel<br><br>Cindy Church and The RhythmRangers<br>Stewart MacDougall  | In the Spirit of Gram Parsons<br><br>Tom Russell<br>Mike McDonald<br>Steve Young   | Concert<br><br>Oscar Lopez  |
| Noon    | Bobby King and Terry Evans<br>Johnny Shines, Candy Martin<br>Shines, Kent DuChaine  | Stony Plain 15th Anniversary 1<br><br>Holger Petersen<br>Tom Russell Band<br>Katy Moffatt<br>Jr. Gone Wild (Acoustic)  | Concert - 11:45<br><br>Bob Bossin and Calvin Cairns                                     |
| 1 p.m.  | Country Blues<br><br>Bill Bourne<br>John Hammond<br>Johnny Shines<br>Kent DuChaine<br>Saffire - The Uppity Blues<br>Women | Stony Plain 15th Anniversary 2<br>Holger Petersen; Amos Garrett<br>and the Eh Team; Bobby King<br>and Terry Evans; Paul James;<br>Long John Baldry                                     | Concert 12:30 p.m.<br><br>3X The Blues<br><br>Concert 1:15 p.m.<br><br>Katy Moffatt     |
| 2 p.m.  | Inner Circle  |  |   |
| 3 p.m.  | Slide<br><br>Paul James, Johnny Shines,<br>Kent DuChaine, John<br>Hammond, Lester Quitau                                  | The First, Best, and Last<br>Song I Wrote<br><br>Patty Larkin, Great Western<br>Orchestra, Jann Arden,<br>Bill Miller  | Concert<br><br>Bill Keith, Eric Weissberg<br>Jim Rooney, Kenny Kosek                    |
| 4 p.m.  | Concert<br><br>Sons of Blues  | Everything You Always<br>Wanted to Know About the<br>Guitar (Now's the time to ask)<br>Alan Prosser, "Fats" Kaplin,<br>Andrew Hardin, Oscar Lopez,<br>Dave Hamilton, Nathan<br>Tinkham | Concert 3:45 p.m.<br><br>Bill Miller<br><br>Concert - 4:30 p. m.<br><br>Dobb and Dumela |
| 5 p.m.  | Jammin'<br><br>Amos Garrett and Friends<br>Bobby King and Terry Evans<br>Los Lobos<br>Long John Baldry                    | Collaborations<br><br>Tom Russell<br>Katy Moffatt<br>Steve Young<br>Clive Gregson<br>Christine Collister   | Concert 5:15 p.m.<br><br>Alain Lamontagne   |

| STAGE 4  | TENT 1  | TENT 2   | FAMILY STAGE                                  |
|--|---|--|---|
| Celtic Music and Beyond<br><br>Alan MacLeod, Figgy Duff,<br>Pol Brennan, Guo Yue, Joji<br>Hirota, Martin Swan, Mairi<br>MacInnes | Open Stage<br><br>Please Sign Up<br>With Stage Manager        | A Cappella<br><br>Raylene Rankin<br>Carol Jean Rankin<br>Heather Rankin<br>Dale Ladouceur      | T.A.L.E.S.<br><br>Liz Dorman<br>Anne Andersen |
| Traditional Music<br>From the East Coast<br><br>The Rankin Family<br>Figgy Duff  | Acousticity<br><br>Acoustically Inclined<br>David Schnaufer   | The Hardest and Easiest<br>Songs I've Written<br><br>Stephen Fearing<br>Patty Larkin<br>Ferron | Charlie Brown and<br>Fred Garbo               |
| Both Sides the Tweed<br><br>The Oyster Band<br>Mouth Music<br>Alan MacLeod   | French Immersion<br><br>Alain Lamontagne<br>Crystal Plamondon | Fiddle Styles<br><br>Kenny Kosek<br>Calvin Cairns<br>Richard Moody<br>Jane Hawley              | Paul Hann                                     |

## Inner Circle

|  |   |   |  |
|--|---|---|--|
| For The Cause<br><br>Stephen Fearing<br>The Oyster Band<br>Bob Bossin<br>Mark Holmgren   | Open Stage<br><br>Please Sign Up<br>With Stage Manager                                      | Harp Attack<br><br>Rusty Reed<br>Alain Lamontagne<br>Billy Branch (Sons of Blues) | Fred Garbo                             |
| Folk Festival Quiz<br><br>Richard Flohil<br>Holger Petersen<br>Mitch Podolak (Judge)<br><br>Cindy Church, Pamela<br>Morgan, Cheryl Wheeler,<br>Jann Arden, David Wilkie,<br>Bill Bourne, John Lomax III,<br>John Jones | The Producers<br>(Questions and Answers)<br><br>Jim Rooney<br>Steve Berlin<br>Clive Gregson | Banjo Styles<br><br>Bob Bossin<br>Bill Keith<br>Eric Weissberg                    | Drue Franklin and<br>Charlie Brown     |
| Ceiliidh<br><br>Capercaillie and guests  | New Nashville Cats<br><br>Cheryl Wheeler<br>David Schnaufer<br>Bill Miller                  | Open Story Event<br>(T.A.L.E.S.)<br><br>John Marsh<br>Gail De Vos                 | The Great<br>Main Stagecoach<br>Parade |

# *Mainstage Concerts*

## FRIDAY

5:30 p.m. Jane Hawley and The Cranky Brats  
Cheryl Wheeler  
Mari Boine Persen  
Patty Larkin  
Rossy  
Clive Gregson and Christine Collister  
Capercaillie  
Saffire - The Uppity Blues Women  
Bobby King and Terry Evans

## SATURDAY

2 to 3 p.m. TBA

6 p.m. Pol Brennan, Guo Yue, Joji Hirota  
The Rankin Family  
John Hammond  
Bourne and MacLeod  
Figgy Duff  
Toto La Momposina y sus Tambores  
The Oyster Band  
Zachary Richard

## SUNDAY

2 to 3 p.m. Inner Circle

6 p.m. Johnny Shines  
Mouth Music  
Stephen Fearing  
Ferron  
Tom Russell  
Los Lobos  
Finale







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